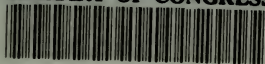


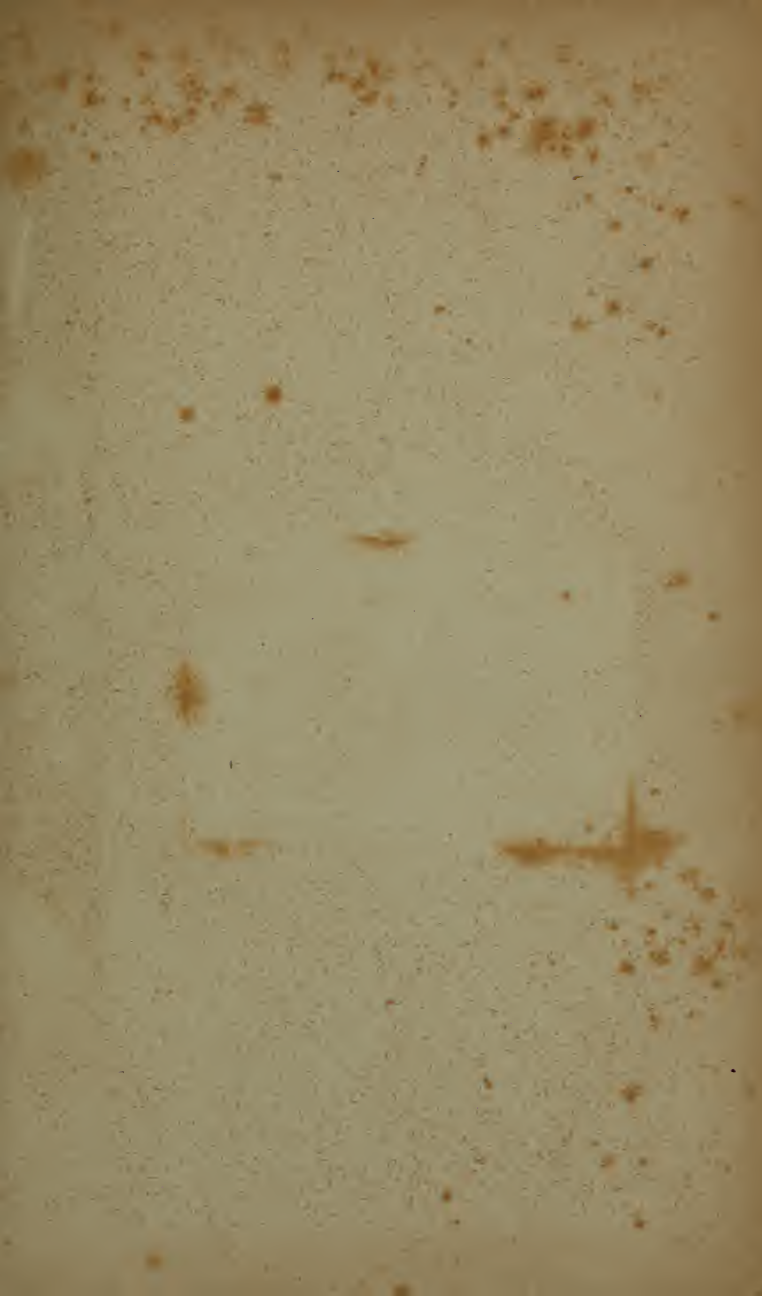
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AMERICAN GRAMMAR:

*1684*  
*Vol. I. R. - p. 135*  
ADAPTED TO THE *2d*  
NATIONAL LANGUAGE OF THE UNITED STATES;

WITH AN ACCOMPANYING

PANORAMA:

FOR ADOPTION BY TEACHERS AND SCHOOLS.

DESIGNED AND ARRANGED FROM THE BEST AMERICAN AUTHORS.

BY JAMES P. HERRON,  
INVENTOR OF THE INSPIRATORY AURADUCT.



---

My native Country is full of youthful promise.—IRVING.  
Others for Language all their care express.—POPE.

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COLUMBUS, OHIO:  
OSGOOD & PEARCE, PRINTERS, 109 TOWN STREET.  
1859.

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Entered in May, 1858, by JAMES P. HERRON, in the Clerk's Office of the  
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P R E F A C E .

A DESIRE, that our National Literature may hold a permanent place in the Republic of letters, and the study of our Language facilitated and made more agreeable to our own Nation and others, has induced an humble author to venture a departure from many venerated predecessors, and to call our vernacular tongue, the AMERICAN LANGUAGE.

As early impressions are indelible, all-powerful, and the earlier they are made the more difficult they are to obliterate, (this being a fact nationally, as individually,) it will be expected that any departure or change from the impress of character, customs, or *titles*, our nation received in its colonial infancy will be still critically objected to—notwithstanding, in the progress of our Country, many improvements and discoveries, on account of novelty, are surprisingly rejected, without examination or investigation—by many of our American People. Feeling sensible of these facts, and also that the educational ability of this Country now equals that of any people—our name and character being respected by every nation—

American influence making its way to all countries, and our National Literature taking a high rank in the scholastic world; I have dared to submit a TITLE to my countrymen for adoption, so, that our LANGUAGE may have a *name* and *place* among the Nations; which we surely are naturally entitled to, in connection with a distinct government and peculiar institutions.

Eighty-three years having elapsed since our national birth, and over three quarters of a century ago England acknowledged our NATIONALITY, since then we have been known as a distinct and separate people among neighboring nations, who view the Constitution of the United States as a bright shining star in the political firmament; acknowledge the Statesmen—as counsels to all courts of civilized nations; and admitting the Clergy—to disseminate Christianity to all parts of Earth; all demanding our LANGUAGE in our Country's NAME, that any desired effect may not be frustrated or retarded by prejudice to England and the British Government.

Having no conviction that England is to be the standpoint of all literature : but this being an age of advancement, and our *name* carrying on its face the very idea of progression, independence, freedom of thought, and speech, I see not why keep our tongue clothed in the scarlet garb of a British Isle, when we express our own free thoughts in *language* our own, adopted from the tongues of the many nations, of our forefathers, who (by the hand of God and our representative Head) have made us an American People.



Consequently, LANGUAGE in the UNITED STATES is *Polyglot* — national with our people — not borrowed from any one distinct tongue. Therefore, I submit the following pages, embracing Principles, Rules, Examples, and Exercises, under the *appellation* of our country; that in this, we may be known among the Nations of the Earth, as we are by Constitution, Laws, Institutions, Genius, Literature, &c., &c.

Feeling sensible of high national equality and honor, from distinguished Generals, Orators, Statesmen, and Teachers, whose *heroism* has breasted the battle storm in defense of human rights—whose *eloquence* in defending LIBERTY has been felt by thrones—whose *wisdom* has given laws that are respected by all nations, and whose *learning* is going to all parts of this Globe, inspiring the geniuses, and enlightening the benighted—making millions intelligent and happy. From these and other considerations I have endeavored to confine this work to AMERICAN AUTHORITY, which is so very copious, that, comparatively, I have been limited to select and give credit to but a few of the innumerable multitude, finding it unnecessary and also inexpedient to hold the *progressive literary* capacity of our youth back two and three centuries to the English literature of the days of Goldsmith, Johnson, Shakespear, and others.

I have made Mr. Webster's American Dictionary a favorite standard in the classification of words, arranging them in nine divisions, successively. The work commencing with a brief Synopsis and Rules.

The *Second part* is a system of Etymology and Syntax, giving a full account of the offices each part of speech performs in sentences, (leaving definitions of terms, &c., to the Dictionary,) confining all models and practical exercises to the parts of speech only treated of, not confounding the mind with a *word* in a sentence when the office of *its* class has not been given.

In the third division all exercises, in the *analysis of sentences*, will also be classified and parsed, as in the second part, reviewing it by so doing. The Fallacies will be *corrected, analyzed, classified, and parsed*, according to models and rules preceding.

The *fourth part* treating of Elocution and Versification, is supplied with various specimens of *composition*. And all exercises in Poetry are strictly confined to this division or *versification*, that the mind may be first thoroughly instructed in *prosaic* compositions, before confusing it with *poesy*, for few are Poets.

The entire work is so arranged that classes may be instructed on the plan of *Concurrent Induction*; all members of the class reciting in *concert*, or instruction may otherwise be given. The accompanying *analytical* exercises are for advanced scholars in a class, and for review.

The Book and Panorama have been calculated and arranged to accompany each other, or either one to be used independent of the other.

COLUMBUS, OHIO, August, 1859.

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# AMERICAN GRAMMAR.

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AMERICAN GRAMMAR is the art of speaking and writing the American Language according to its general principles and particular rules.

The general principles of Grammar are embraced in its four divisions—Orthography, Etymology, Syntax and Prosody.

Orthography treats of letters and syllables; Etymology, of words; Syntax, of sentences; and Prosody, of elocution and versification.

## PARTS OF SPEECH.

Words are divided into nine sorts, or general classes, called *Parts of Speech*—namely, the Noun, Pronoun, Verb, Adjective, Adverb, Preposition, Conjunction, Participle and Interjection.

## NOUNS.

A NOUN is a name; as, *James, Ohio, Virtue.*

Nouns are either *proper* or *common*.

A proper noun is the name of an individual; as, *Adam, Washington, Calvary.*

A common noun is a name applied to all things of the same class, sort or genus ; as, *Boy, City, Mountain.*

#### GENDER.

GENDER is the distinction of nouns with regard to sex. Nouns have three genders :

The MASCULINE ; as, *John, Man, Horse.*

The FEMININE ; as, *Rachel, Woman, Cow.*

The NEUTER ; as, *Book, House, Table.*

#### NUMBER.

NUMBER is the distinction of nouns, as one or more, called —

SINGULAR ; as, *Boy, Man, Day.*

PLURAL ; as, *Boys, Men, Days.*

#### PRONOUNS.

1. A PRONOUN is a word that may be used instead of a noun ; as, William — *He* ; Mary — *She* ; Light — *It*.

2. Pronouns are divided into two classes. The first class contains five, called PERSONAL : *I, Thou* or *You, He, She* and *It* ; with their plurals *We, Ye* or *You* and *They*.

3. Gender is only applied to the third person singular of pronouns. *He* is masculine ; *She* is feminine ; *It* is neuter.

4. The second class are RELATIVE PRONOUNS : *Who, Which* and *That*.

VERBS.

1. A VERB is a word which denotes being or action ; as, I *be* ; You *hear* ; He *runs*.

Verbs are of two kinds, TRANSITIVE and INTRANSITIVE.

2. A TRANSITIVE verb may be known by its taking an *object* after it, when used in an active sense ; as, God *made* man ; Cities *contain* houses.

3. An INTRANSITIVE verb has no object on which it terminates ; as, Man *thinks* ; Birds *fly* ; Animals *exist*.

ADJECTIVES.

1. An ADJECTIVE is a word used to *qualify* a noun expressed, or represented by a pronoun.

2. ADJECTIVES *qualify* first, by LIMITING ; as, *A* lady, *The* boy, *One* year ; second, by DEMONSTRATING ; as, *This* tree, *That* man ; third, by DESCRIBING ; as, *A* large apple, *A* beautiful woman, *He* is good ; and fourth, by DISTRIBUTING ; as, *Each* parent, *Every* person.

3. ADJECTIVES generally have three degrees of comparison ; first, the POSITIVE ; second, the COMPARATIVE ; and third, the SUPERLATIVE ; as,

Positive.		Comparative.		Superlative.
Great,	-	Greater,	-	Greatest.
Small,	- -	Smaller,	- -	Smallest.
Wise,	-	Wiser,	- -	Wiseest.
A great man,		The smaller boy,		The wisest children.

## ADVERBS.

1. An ADVERB is a word used to *qualify* a verb, adjective, another adverb or (participle); as, The class *reads well*; A *very pretty* lady; She talks *too fast*; I saw the man (*walking slowly*.)

2. Some adverbs, like adjectives, admit of three degrees of COMPARISON; as, *Soon*, *Sooner*, *Soonest*, etc.

## PREPOSITIONS.

A PREPOSITION is used to *connect* words, and show the *relation* between objects; as, Come *to* me; He lives *at* home; We are *in* season; The good land *beyond* Jordan.

OBS.—The same word may be used as a *preposition* or *adverb*; as, The child stands *before* (prep.) the lady; I saw him *the day before* (adv.) yesterday, etc.

## CONJUNCTIONS.

1. A CONJUNCTION is a word used to *connect* words or sentences; as, He *and* I study together; Joseph *or* Ruth has the book; Susan reads well, *but* she cannot write.

2. There are two classes of conjunctions; first, the COPULATIVE CONJUNCTION indicates a *cause*, a *supposition* or an *addition*; as, Here I dwell, *for* I desire to be with friends; It is so, *if* you are correct; Sarah can read *and* write.

3. A DISJUNCTIVE CONJUNCTION indicates *opposition* of meaning; as, Robert can read, *but* he cannot write.



OBS.—Some *words* may be used as *conjunctions* and also as *prepositions*; as, Leave me, *for* (con.) I desire to die alone; She is prepared *for* (prep.) death, etc.

## PARTICIPLES.

1. A PARTICIPLE is a word so called, because it partakes of the properties of a *noun* and *verb*; as, *Having*, *Hearing*, *Making*, etc.

2. There are three PARTICIPLES: the PRESENT, the PERFECT, and the COMPOUND PERFECT.

3. The PRESENT *participle* ends with *ing*; as, *Being*, *Walking*, *Loving*.

4. The PERFECT *participle* denotes action finished; as, *Heard*, *Seen*, *Struck*, *Loved*.

5. The COMPOUND PERFECT *participle* implies prior completion of action, and is formed by placing *having* before the perfect participle; as, *Having* heard, *Having* seen, *Having* struck, *Having* loved, etc.

## INTERJECTIONS.

An INTERJECTION is a word used to express an *emotion* of the mind; as, *Alas!* my child; *Adieu!* my friend; *Well done!* etc.

## RULES OF AMERICAN GRAMMAR.

RULE 1. A NOUN OR PRONOUN is *nominative* to the verb of which it is the *agent*; as,

*Adam* sinned; *God* reigns; *He* fell; *Stars* shine; *We* rule.

RULE 2. A VERB must agree with *its* nominative in person and number; as,

*Mary* studies; *She* learns; *Birds* fly; *Men* labor; *They* rest.

RULE 3. ADJECTIVES belong to *nouns* or *pronouns* expressed or understood; as,

*Beautiful* lady; *Good* boy; *He* is *active*; *Pretty* children; *White* horses; *Worthless* dog; *Nero* was a *cruel* tyrant; *Victoria* is an *affectionate* Queen; *The President* is an *unmarried* man, etc.

RULE 4. ADJECTIVES denoting *unity* belong to nouns of the singular number only; as,

*A* boy; *That* girl; *Every* woman; *One* man; *Eunice* is a *beautiful* girl; *Franklin* was a *profound* philosopher.

RULE 5. ADJECTIVES implying *plurality* belong to nouns of the plural number; as,

*Four* men; *Sixty* feet; *These* boys; *Noah* had *three* sons; *The United States* have *twenty-eight million* inhabitants.

RULE 6. PERSONAL PRONOUNS agree with the NOUNS they represent in *gender*, *person* and *number*; as,

CHARLES — *he* is robust; EVA — *she* is delicate; TREE — *it* falls; AMERICAN PEOPLE — *we* prosper; BOYS' PLANTS — *they* are growing.

**RULE 7.** A NOUN or PRONOUN *addressed* is in the nominative case independent ; as,

*James*, you are industrious ; *Thou*, Celestial Orb ; *Ye* Guardian Angels, protect our liberties.

**RULE 8.** The POSSESSIVE CASE is governed by the noun possessed ; as,

JOHN's book ; HIS hat ; LADIES' gloves ; Robert, do you see MY handkerchief ; America, OUR happy home.

**RULE 9.** NOUNS or PRONOUNS in a sentence signifying the same thing are by *apposition* in the same case ; as,

*Chase* the Governor is present ; *John* the Baptist was beheaded ; The river *Ohio* is navigable ; *She herself* will be the editor ; *We Americans* will sustain a national language.

**RULE 10.** TRANSITIVE VERBS govern the *objective* case ; as,

Eliza STUDIES grammar ; Jonathan LOVED David ; Their sons ENJOY liberty ; We will GOVERN ourselves ; William, our friend, FORGOT his books.

**RULE 11.** The verb BE, and its *inflections*, may have the same case after as before them ; as,

David *was* a poet ; I *be* a mechanic ; I *am* he ; Thou *art* Peter ; They *will be* scholars ; We ourselves were his faithful supporters ; You took him to be a woman.

**RULE 12.** INTRANSITIVE and PASSIVE VERBS have the same case *after* as *before* them, when both words signify the same thing ; as,

Hiram ROAMS a fugitive ; Stephen DIED a martyr ; He will be called Isaac.

**RULE 13.** ADVERBS qualify *verbs, adjectives, adverbs and participles*; as,

He *speaks* FLUENTLY; My brother Charles is VERY affectionate; The class  *parsing* CORRECTLY, learns VERY fast.

**RULE 14.** PREPOSITIONS govern the *objective case*; as,

She came WITH *me* FROM *London* TO *New York*; He stands AMONG *neighbors* ABOVE *reproach*, though persecuted BY *brethren* IN *profession*.

**RULE 15.** The OBJECTIVE CASE is often governed by a *preposition understood*; as,

He gave — ME a dollar; I will give — YOU your wages; She will tell — YOU the story.

**RULE 16.** CONJUNCTIONS connect *words or sentences*; as,

*Andrew* AND *Benjamin* read AND write very well; I saw *him* OR *her*; *It fell*, BUT *did not break*; Joel AND Lewis are both musicians, BUT cannot sing or play together correctly.

**RULE 17.** PARTICIPLES refer to *nouns or pronouns* expressed or understood; as,

I see the *stars* SHINING; I saw *him* BEHEADED; HAVING FINISHED our studies, and RETIRING to rest, *we* heard reading in another room.

**RULE 18.** PARTICIPLES retain the regimen of the *verbs* from which they are derived; as,

*Knowing* Sarah to be pious, I esteemed her; The class *having finished* their lesson, sat down.

**RULE 19.** PRESENT *participles* sometimes become *nouns*; as,

On *hearing* the report, I became alarmed; By *overeating*, the health is impaired.

RULE 20. When a COLLECTIVE NOUN conveys the idea of UNITY, its *pronoun* and *verb* must be *singular*; as,

The CLASS *is* large, and *it learns* rapidly; The GENERAL ASSEMBLY *was united* in *its* sentiments.

RULE 21. COLLECTIVE NOUNS conveying the idea of PLURALITY, their *pronouns* and *verbs* must be *plural*; as,

My PEOPLE *are* vain and thoughtless; *they* do not *consider* *their* latter end.

RULE 22. TWO or MORE NOMINATIVES taken in connection must have a *verb* in the *plural*; as,

JANE and ELIZA *were* at church: DEATH, JUDGMENT and ETERNITY *are* realities.

RULE 23. TWO or MORE SINGULAR NOMINATIVES taken SEPARATELY must have a *verb* in the *singular*; as,

Either JOSEPH or his UNCLE *has written* this letter; NANCY or HELEN *intends* going to the fair.

RULE 24. A RELATIVE PRONOUN must agree with its *antecedent* in *gender*, *person* and *number*; as,

Thomas WHO speaks; He WHO writes; They THAT labor; The dog WHICH barks.

RULE 25. The RELATIVE is NOMINATIVE to the *verb* when there is no intervening nominative; as,

The lady, who *entertained* us, sung sweetly; The bird, which *sings* in the morning, is on the tree THAT *grows* in the garden.



RULE 26. When there is an intervening nominative, the RELATIVE PRONOUN is governed by the following *verb*, or by a *preposition*; as,

He *WHOM* I *loved* will not forsake me; The lady, *to WHOM* I gave the ring, is a Jewess; The horse *THAT* I *drove* was my father's.

RULE 27. A NOUN or PRONOUN after *like* or *unlike* is governed by the preposition *to* or *unto* understood; as,

Lucy was *like*—HER sister Mary; David is *unlike*—HIS father; You be like SAMUEL.

RULE 28. HOME, and nouns expressing DISTANCE, TIME, *etc.*, are mostly governed by a preposition understood; as,

He came—HOME; I am going—FORTY MILES; They have read—TWO HOURS; (*to the distance of FORTY MILES,*) *etc.*

RULE 29. NOUNS of VALUE, EXTENT, or DURATION, are used without a governing word; as,

This book is worth two DOLLARS; The wall will be nine FEET high, and eight FEET thick; Noah lived nine hundred and fifty YEARS.

RULE 30. A NOUN or PRONOUN before a *participle*, when its case depends on no other word in the sentence, is in the NOMINATIVE CASE ABSOLUTE; as,

My BROTHER *being* absent, I am alone; ELIEZER *having returned*, we commenced our studies; SHE, *having finished* her education, returned home.

RULE 31. A NOUN or PRONOUN following *than*, *as*, or *but*, may be in the NOMINATIVE or OBJECTIVE case; as,

Silas attended class more *than* REUBEN; She reads *as well as* her SISTER; I taught all *but* HIM.



RULE 32. VERBS following *bid, dare, feel, hear, help, let, make, need, see*, and their *participles*, are in the INFINITIVE MODE without the sign (*to*) expressed ; as,

I *bid* you STUDY ; The teacher *makes* the class — RECITE ; He *heard* the ladies — SING ; We are *helping* William — HUNT his ball ; *Let* me SEE your book.

RULE 33. The INFINITIVE MODE may be governed by a *noun, pronoun, verb, adjective, adverb, conjunction* or *participle* ; as,

I taught the *lady* TO WRITE ; He invited *her* TO ACCOMPANY him ; Charles *intends* TO GO home ; He is *able* TO WORK ; The Bible teaches men *how* TO DIE ; Nothing keeps a man more ignorant *than* TO READ little ; Jesse, having *learned* TO SPELL, commenced TO READ.

RULE 34. The INFINITIVE MODE OR PART OF A SENTENCE may be NOMINATIVE to a *verb* ; as,

TO FIGHT *is* dishonorable ; THAT MAN SHOULD REVERE THE GREAT AUTHOR OF HIS BEING, *is* rational and self-evident.

RULE 35. TWO NEGATIVES in the same sentence are improper, unless used to *affirm* ; as,

I HAVE NOT been doing NOTHING ; (Affirm), I *have been doing something*.

RULE 36. AN ELLIPSIS, or OMISSION OF WORDS, is admissible, when *they* can be supplied in the mind with readiness and certainty, as not to obscure the sense ; as,

He is a learned *man*, and he is a wise *man*, and he is a good *man* ; HE IS A LEARNED, WISE AND GOOD MAN.

## PART II.

AMERICAN GRAMMAR is the art of speaking and writing our American Language according to its general principles and fixed rules.

The general principles of Grammar are contained in its four divisions—namely, *Orthography*, *Etymology*, *Syntax*, and *Prosody*.

### I. ORTHOGRAPHY.

ORTHOGRAPHY, *word-making*, or *spelling*, includes a knowledge of the nature and power of letters, and teaches how to spell words correctly.

OBS.—This part of Grammar may be learned from spelling-books and dictionaries, and consequently not dwelt on in this place.

### II. ETYMOLOGY.

ETYMOLOGY includes the knowledge of defining all the words in the American language—their different changes and derivations divided into classes called Parts of Speech.

### III. SYNTAX.

SYNTAX includes a knowledge of the rules of composition, the art of forming and arranging words into

sentences correctly, as understood from our best writers and speakers.

## ETYMOLOGY AND SYNTAX.

### PARTS OF SPEECH.

The Parts of speech in the American language are nine — namely, the *Noun*, *Pronoun*, *Verb*, *Adjective*, *Adverb*, *Preposition*, *Conjunction*, *Participle*, and *Interjection*.

#### I. NOUNS.

A NOUN is a name ; a sound or combination of sounds by which a thing is called, whether material or immaterial — as, material substance, *man*, *house*, *tree*, *water* ; immaterial things, as, *faith*, *hope*, *love*, *etc.*

Nouns are of two kinds, *Proper* and *Common*.

A *Proper* noun is the name applied to an individual ; as *David*, *Jerusalem*, *Liberty*.

A *Common* noun is a name common to many of the same class or sort ; as, *Boy*, *City*, *Field*, *etc.*

A *Proper* noun, in the singular number, when limited by *a* or *the* becomes *Common* ; as, He is *a* Solomon ; He will be *the* Washington of his age.

A *Proper* noun, used in the plural number, applied to two or more individuals, becomes *Common* ; as, the *Adamses*, *Beechers*, *Wilsons*, *Websters*, *etc.*

A noun denoting many, as, *army*, *people*, *etc.*, is called a *Collective* noun, or noun of *Multitude*.

Names of qualities, as, *piety, wickedness*, are *Abstract* nouns.

Names of actions or state of being, as, *reading, writing, sleeping*, are *Verbal* nouns.

To *Nouns* belong *Gender, Person, Number*, and *Case*.

#### GENDER.

The Gender of a noun tells to what class it belongs with regard to sex.

NOUNS have three *Genders*, or distinctions of sex, the Masculine, Feminine, and Neuter.

Some nouns are either *masculine* or *feminine*; such as, *parent, child, cousin, servant*, and *neighbor*.

Some Neuter nouns are said to be masculine or feminine by figure of speech; as, of the sun, *He* is setting; of the moon, *She* is eclipsed; of a ship, *She* sails.

Our language has three ways of distinguishing the sex:

##### 1. By different words; as,

Bachelor,	Maid.	Father,	Mother.	Men,	Women.
Beau,	Belle.	Friar,	Nun.	Master,	Mistress.
Boy,	Girl.	Gander,	Goose.	Nephew,	Neice.
Brother,	Sister.	Hart,	Roe.	Ram,	Ewe.
Buck,	Doe.	Horse,	Mare.	Son,	Daughter.
Bull,	Cow.	Husband,	Wife.	Stag,	Hind.
Drake,	Duck.	King,	Queen.	Uncle,	Aunt.
Earl,	Countess.	Lord,	Lady.	Wizzard,	Witch.

##### 2. By a difference of termination; as,

Actor,	Actress.	Lion,	Lionesss.
Adulterer,	Adulteress.	Patron,	Patroness.

Author,	Authoress.	Poet,	Poetess.
Bridegroom,	Bride.	Prince,	Princess.
Benefactor,	Benefactress.	Protector.	Protectress.
Count,	Countess.	Sultan,	{ Sultani or
Duke,	Duchess.		{ Sultanness.
Elector,	Electress.	Testator,	Testatrix.
Emperor,	Empress.	Traitor,	Traitoress.
Executor,	Executress.	Tutor,	Tutoress.
Hero,	Heroine.	Tyrant,	Tyrantess.
Heir,	Heiress.	Victor,	Victress.
Host,	Hostess.	Votary,	Votaress.
Jew,	Jewess.	Widower,	Widow.

### 3. By prefixing or affixing a distinguishing word ; as,

<i>He</i> -goat,	<i>She</i> -goat.	Land-lord,	Land-lady.
<i>Man</i> -servant,	<i>Maid</i> -servant.	Gentle-man,	Gentle-woman.
<i>Male</i> -child,	<i>Female</i> -child.	Pea-cock,	Pea-hen.

OBSERVATIONS ON GENDER.—1. The *masculine* often includes both sexes; as, *Man* is mortal; The *horse* is a noble animal.

2. The *feminine* is sometimes used for the whole; as, The *cat* is useless if *she* is fed too well.

3. *Children* and *animals* are sometimes spoken of in the neuter as well as *their* appropriate genders; as, to say of a child, *It* is well—he or *she* is well; and also of a horse or dog, *It* runs fast, or *He* runs fast, etc.

4. Some words are used only in the masculine; as, *baker*, *bear*, *dandy*, *rake*, etc.

5. Some words are used only in the feminine; as, *amazon*, *belle*, *brunette*, *jilt*, *laundress*, *mantumaker*, *milliner*, *seamstres*, *shrew*, *siren*, *virago*, *vixen*, etc.

6. For a neuter noun, converted by figure of speech into the masculine or feminine gender, no certain rule can be given. We must be governed by the usage of good writers and speakers. Nouns conveying the idea of *firmness*, *power*, or *strength*, are generally made masculine; as, *sleep*, *death*, *sun*, *time*, etc. Nouns conveying the idea of *loveliness*, *timidity*, *weakness*, or *passiveness*, are more frequently made feminine;



as, *earth, nature, moon, religion*; also the names of *cities, countries, ships*, and abstract nouns; as, *virtue, wisdom, etc.*

### PERSON.

In Grammar, *Person* relates to a noun or pronoun as *speaking, spoken to, or spoken of*.

There are three persons; the *first, second, and third*.

Nouns are of the *first* PERSON only when put by apposition with *I* or *we*; as, "*I, Paul, have written it.*" *WE, the people, do rule.*

A noun denoting the person or thing *addressed* is of the *second* PERSON; as "*Thou God seeëst me;*" "*Hail, Liberty!*"

A noun denoting the person or thing spoken of is of the *third* PERSON; as, *Man* is mortal; *Winds* blow.

### NUMBER.

In Grammar, *Number* is used to indicate but *one* or *more* than one.

Nouns have two numbers; the *Singular*, denoting but *one*, as, *boy, man, house*; the *Plural*, denoting more than one; as, *boys, men, houses*.

The Plural number is regularly formed by adding *s* to the singular; as, *boy, boys; book, books, etc.*

Nouns ending with *s, sh, ch* soft *k, x, or o*, form the Plural by adding *es*; as, *Miss, Misses; Brush brushes; Match, matches; Fox, foxes; Hero, heroes.*

Some nouns ending with *f, fe, and y* after a consonant, are changed into *ves* and *ies* in the plural; as,



Loaf, loaves; Life, lives; Lady, ladies. Others are regular. Also those with *ff*, except staff, (staves,) are regular.

Some nouns are irregular in forming their plurals; as,

SING.	Child,	Foot,	Goose,	Mouse,	Ox,	Tooth,
PLURAL.	Children.	Feet.	Geese.	Mice.	Oxen.	Teeth.

Some nouns with both a regular and irregular plural differ in signification; as,

Singular.		Plural.
Brother,	(one of the same family,)	brothers.
Brother,	(one of the same society,)	brethren.
Die,	(a small cube for Gaming,)	dice.
Die,	(a stamp for coining,)	dies.
Index,	(a table of reference,)	indexes.
Index,	(a character in algebra,)	indices.
Penny,	(a coin,)	pennies.
Penny,	(a sum or value,)	pence.

Some compounds pluralize the first word; as,

SING.	Aid-de-camp,	Brother-in-law,	Court-martial.
PLURAL.	Aids-de-camp.	Brothers-in-law.	Courts-martial.

Names of *metals, virtues, vices*, and things *measured or weighed*, are mostly confined to the singular number; as, *Gold, mildness, prudence, bread, beer, beef, etc.* *Wines, teas, etc.*, refer to different sorts.

Some nouns are used in the plural only; as, *Annals credenda, literati, minutie*; also things of two or more parts; as, *Ashes, bellows, clothes, embers, pliers, scissors, tongs, etc.*

Some nouns are alike in both numbers; as, *Deer, sheep, trout, salmon, apparatus, series, couple, dozen, head, hundred, score, thousand, etc.*

## CASES OF NOUNS.

In our language the NOUN has three Cases, namely, the *Nominative*, *Possessive*, and *Objective*.

The *Nominative* Case expresses the name of a thing or the agent of a verb; as, *Charles* plays; *Girls* learn; *Harriet* sings; *Men* labor, etc.

The *Possessive* Case expresses the relation of possession, and is apostrophised with a letter *s* that distinguishes it; as, *James's pen*; *William's book*; *Father's farm*; *Sun's rays*; *Men's shoes*, etc.

When the plural ends with *s* it is only apostrophised; as, *Drapers' cloths*; *Eagles' wings*, etc.

OBS.—In possessive nouns singular, where *s* brings together several sounds of *s* or *z* it is omitted; as, *Moses' laws*, not *Moses's laws*; *Conscience' sake*, not *conscience's sake*, etc.

The *Objective* Case denotes the object of some action or relation; as, *Charles* assists *James*; *They* live in *Washington*.

The different positions which a NOUN occupies in composition, are as follows:

A NOUN is *nominative* to a verb; as, *Isabella* recites.

It is in the *Possessive* Case; as, *Isabella's* book.

It is in the *Objective* Case, governed by a transitive verb; as, *I saw Isabella*.

It is in the *Objective* Case, governed by a transitive participle; as, *After hearing Isabella* read, *I* dismissed the class.

It is in the *Objective* Case, governed by a preposition; as, *give the book to Isabella*.

It is in the *Nominative* Case Independent; as, *Isabella*, you recite well.

It is in the *Nominative Case Absolute*; as, *Isabella* having arrived, we proceeded on our journey.

It is in the *Nominative Case* by apposition; as, the *Grammarian Isabella* is present.

It is in the *Objective Case* by apposition; as, I hear the *Grammarian Isabella* analyzing a sentence.

It may be in the *Nominative Case* after the verb *BE*, or one of its inflections; as, *The lady is Isabella*.

It is in the *Objective Case* after the verb *to be*; as, I took her *to be Isabella*.

It, in connection with the Infinitive mode or a part of a sentence, is put in the *Nominative Case* to a verb; as, *To hear Isabella* play on the piano forte is entertaining.

A noun used without a restraining word, is generally taken in its widest sense; as, *Man is mortal*, etc.

## II. PRONOUNS.

A PRONOUN is a word used instead of a *noun* or *name* to prevent a repetition of *it*.

There are two kinds of pronouns, **PERSONAL** and **RELATIVE**.

The *Personal* pronouns are — *I, thou* or *you, he, she, it*, with their plurals, *we, ye* or *you, they*. *Thou* and *ye* are now mostly confined to the solemn style.

**GENDER** belongs only to the third person singular of pronouns: *He* masculine, *She* feminine, *It* neuter.

*Myself, yourself* or *thysself, himself, herself, itself*, and their plurals, are reciprocal, or compound personal pronouns, and are mostly used in apposition with nouns or other pronouns.

*Mine, thine, his, hers, ours, yours* and *theirs* frequently include the possessor and the thing possessed;

and, in such cases, should be analyzed as compound personal pronouns.

#### MODEL FOR DECLINING PERSONAL PRONOUNS.

First Person.	Nominative.	Possessive.	Objective.
<i>Singular.</i>	I,	My or Mine,	Me.
<i>Plural.</i>	We,	Our or Ours,	Us.
Second Person.			
<i>Singular.</i>	You,	Your or Yours,	You.
<i>Plural.</i>	You,	Your or Yours,	You.
(Second Person—Old or Solemn Style.)			
<i>(Singular.</i>	Thou,	Thy or Thine,	Thee.)
<i>(Plural.</i>	Ye,	Your or Yours,	You.)
Third Person—Masculine.			
<i>Singular</i>	He,	His,	Him.
<i>Plural.</i>	They,	Their or Theirs,	Them.
Third Person—Feminine.			
<i>Singular.</i>	She,	Her or Hers,	Her.
<i>Plural.</i>	They,	Their or Theirs,	Them.
Third Person—Neuter.			
<i>Singular.</i>	It,	Its,	It.
<i>Plural.</i>	They,	Their or Theirs,	Them.

OBS.—The *neuter pronoun* *IT*, sometimes called *demonstrative* in its use, performs various offices, as follows :

1. *IT* may be used properly instead of a *neuter noun*, *word* or *substantive phrase* ; as, *Time* is precious ; *IT* should be carefully spent. *Woman* is a noun ; *IT* is irregular in the plural. You are good scholars, and you know *IT*. “*And the burden that was upon it shall be cut off* ; for the Lord hath spoken *IT*.”

2. *IT* is used as an indefinite subject of the verb *be*, followed by a predicate in any person or number ; as, “*It* is *I* ;” “*It* is you ;” “*It* is *they*,” etc.

3. *IT* is used in the same manner after the verb *be* in interrogative sentences ; as, “*Who* is *IT* ?” “*What* is *IT* ?” etc.

4. *It* is prefixed as an introductory subject to such words as *to be*, *to happen*, *to become*, and the like, referring to an infinitive mode, or substantive phrase, which follows the verb, and is its true subject; as, *It* is an honor for man *to cease from contention*—i. e., *To cease from contention* is an honor for man. *It* has been proved *that the earth revolves on its axis*—i. e., *That the earth revolves on its axis* has been proved.

5. *It* is used indefinitely before certain verbs to denote some cause unknown, or general, or well known, whose action is expressed by the verb; as, "*It* rains;" "*It* snows;" "*It* thunders;" "*It* is cold;" "*It* is hot," etc. Verbs before which *it* is thus used are said to be impersonal.

6. *It* is sometimes used as a mere expletive; as, Come and trip *it* as you go.

7. *It* is used instead of a participle, limited by other words; as, As for the BUILDING of *them up*, if you demand *it*, I will make the attempt, etc.

The *Relative* PRONOUNS are *who*, *which*, and *that*, used to relate, in general, to a word or phrase going before, called the *antecedent*.

*Who* relates to persons; as, The boy *who* studies.

*Which* is applied to persons, inferior creatures, and things inanimate; as, WHICH is the man? The *dog* WHICH barks; The *gloves* WHICH were lost; Our *books* WHICH we purchased, etc.

*That* is applied to persons and things; as, The *man* THAT is President; The *men* THAT are Senators; The *tree* THAT grows in the field.

*That* is often used to prevent the too frequent repetition of *who* and *which*.

OBS.—*Which* was formerly applied to persons as well as things, and is so used in the English version of the Scriptures.



*Relative* pronouns do not vary on account of *gender*, *person* or *number*.

*Who* and *which* are declinable, and are declined as in the following model :

	Nominative.	Possessive.	Objective.
<i>Sing. and Plur.</i>	Who,	Whose,	Whom.
<i>Sing. and Plur.</i>	Which,	Whose,	Which.

*What* may be used as a compound *relative* pronoun, including the *antecedent* and the relative, and is equivalent to *the thing which* ; as, *What* he told was correct — that is, *the thing which* he told was correct.

*Whoever* and *whosoever* are compound, or double relative pronouns, including an antecedent and relative, and are analyzed like *what* in the foregoing example ; as, *Whoever* studies diligently will improve. *Whoever* is equivalent to *he* or *she who*.

*Whoever* and *Whosoever* are declined as follows :

	Nominative.	Possessive.	Objective.
<i>Singular.</i>	Whoever,	Whosoever,	Whomever.
<i>Plural.</i>	Whosoever,	Whosoesoever,	Whomsoever.

*Which* and *what*, when connected with *ever* and *soever*, are compound pronouns.

*Who*, in asking a question, is a relative pronoun interrogatively used ; as, *Who* told you ?

*Which*, when applied to persons, is interrogatively used ; as, *Which* is the lady ? *Which* boy did it ? etc.

### III. VERBS.

A VERB is a part of speech that expresses *action*, *being*, *motion*, *suffering*, or a command or request *to do* or *forbear* anything, etc.; as, Charles *assists* ; I *write* ;



He *runs*; The river *flows*; They *sleep*; They *are* *deceived*; We *see*; *Come*; *Depart*; *Go*; *Write*; *Does he improve?* I *read* my Bible, etc.

VERBS are of two kinds, *Transitive* and *Intransitive*.

A *Transitive* verb represents the act of its *agent* or *nominative* exerted or terminating *on*, or passing *to*, an object; as, James *strikes* Charles; Mary *studies* grammar; We *see* our home, etc.

An *Intransitive* verb has no object after it, but expresses the *being* or *state of* its nominative, or an act not passing to an object; as, I *am* or I *be*; James *walks*; Men *think*; They *sleep*, etc.

To VERBS belong *Person*, *Number*, *Mode*, *Tense* and *Voice*.

#### PERSON AND NUMBER.

*Person* does not properly belong to verbs, for a verb cannot denote the person *speaking*, *spoken to* or *spoken of*; but there is a personal relative drawn from the nominative or agent of the verb, not expressed by it, but derived from the agent with which the verb is always made to agree in number.

#### EXAMPLE OF PERSON AND NUMBER.

1st Person. 2d Person. 3d Person.

*Sing.* I love, You love, He, She or It loves, or John loves.

*Plu.* We love, You love, They love, or boys love.

OBS.—The third person ending in *eth*, as, *loveth*, belongs to ancient writings.

## MODE OR MOOD.

MODE is the manner of expressing the *being* or *action* of a verb.

Verbs have *five* modes; *Indicative*, *Subjunctive*, *Potential*, *Imperative*, and *Infinitive*.

The *Indicative* Mode indicates, declares, or asks a question; as, Charles *loves*; David, you *know*; Do they *agree*?

The *Subjunctive* Mode expresses being or action as conditional, doubtful, or contingent, and has the verb subjoined to *If* or some conditional conjunction; as, *If* John teaches; *If* he comes; *If* you go; *If* we learn.

The *Potential* Mode expresses liberty, necessity, obligation, possibility, power, or will; as, I *may* stay or go; He *must* learn; You *should* obey; We *can* love; They *would* not consider, etc.

The *Imperative* Mode commands, entreats, exhorts, or permits; as "Obey my voice;" "Father, *forgive* them;" "Remember thy Creator;" Go thy way, etc.

The *Infinitive* Mode expresses being or action in a general indefinite manner, and commonly has *to* before it; as, *To be*, *to love*, *to teach*, *to strike*, etc.

## TENSE OR THE DISTINCTION OF TIME.

Time is naturally divided into three general divisions, *Present*, *Past*, and *Future*.

In our language the three divisions of time are divided or arranged into six Tenses, associated with the verb, giving it various formations, representing the dif-

ferent periods described by the six appropriate Tenses as follows: *Present* Tense, *Pre-present* Tense, *Past* Tense, *Pre-past* Tense, *Future* Tense, and *Pre-future* Tense.

The *Present* Tense represents being or action at the present time; as, *I sit*; *You write*; *He loves*.

The *Pre-present* Tense represents being or action completed, and conveys an allusion to present time; as, *I have been*; *You have learned*; *He, or James, has taught*.

The *Past* Tense represents being or action in time past; as, *I saw*; *You sat*; *We learned*; *They wrote*.

The *Pre-past* Tense represents being or action past, or complete before another time specified; as, *I had taught*; *He had loved*; *They had learned*; *We had come*.

The *Future* Tense represents what will be or take place in future time; as, *I will be*; *You will teach*; *They shall learn*; *We will go*.

The *Pre-future* Tense represents what will be or shall take place before some other future time specified; as, *I shall have written*; *You will have left*; *We shall have returned*; *They will have sat, etc*.

#### SIGNS OF THE TENSES OF THE INDICATIVE MODE.

1. The *primary* form of the *verb* is always of the *Present* Tense, except the occasional use of *do*.

2. *Have* indicates the *Pre-present* Tense; as, *have loved*.

3. *Did* is sometimes used to describe the *Past* Tense

If, however, a verb is not of the *Present* Tense, and no sign of another tense to distinguish it, the *verb* may be understood to be of the *Past* tense or *preterit*—learned from the Dictionary (Webster's).

4. *Had* denotes the *Pre-past* tense; as, *Had* loved.

5. *Shall* or *will* signifies the *Future* tense; as, *shall* or *will* love.

6. *Shall have* or *will have* denotes the *Pre-future* tense; as, I *shall have* loved or *will have* learned, etc.

The Subjunctive mode has six tenses.

The Potential mode has four tenses.

The Infinitive mode has two tenses.

The Imperative mode has one tense.

#### OBSERVATIONS ON TENSES.

I. The *Present* tense is a *primary* of the verb, learned from the Dictionary, (Webster's,) and used as follows:

1. It expresses simple existence or action; as, I *live*; John *speaks*; She *loves*; They *walk*, etc.

2. It is used to represent what is always true or habitual; as, *Virtue is* its own reward; He *belongs* to church; She *Sings* Psalms, etc.

3. In speaking of deceased persons it is used; as, Nero is *abhorred* for his cruelty; Milton *resembles* Homer in sublimity; Franklin *is* profound, etc.

4. It is used in historical narration for the *Past* tense; as, "*Cæsar leaves* Gaul, *crosses* the Rubicon, and *enters* Italy, etc.

5. When preceded by such words as *after*, *as soon as*, *before*, *till*, *when*, etc., it generally relates to future time; as, After father *returns* I will commence school; *As soon as* it is dark we will adjourn; When he *comes* we will not know, etc.

II. The *Pre-present* tense in its use refers to time or a

period, no matter how long past, so as to extend to the present moment:—

1. It is used to represent being or action continuing to the present; as, He *has been* absent three years; We *have studied* grammar six months, etc.

2. It is used to express acts long since completed, referring not to the act but the object finished and still existing; as Moses *has told* us many important facts in his writings; Cicero *has written* orations. But if an object has been completed and not now in existence, this tense cannot be used; to say Cicero *has written poems* is not correct, for no such productions now exist.

3. It is used sometimes in the same manner as the *Present* (see obs. I, 5.) instead of the *Pre-future*, to represent being or action finished at a future time; as, "The cock shall not crow till thou *hast denied* me thrice," etc.

III. The *Past Tense*.—1. This tense represents time entirely past, though ever so nigh the present, it does not include it; as, I *wrote* yesterday; I *saw* your friend a moment ago, etc.

2. In such examples as, I wrote this morning, this week, etc., reference is to a period of time not now entirely past.

3. This tense represents what was customary in time past; as, "She *attended* church regularly all her life," etc.

IV. The *Pre-past Tense*.—This tense has the same relation to the *Past* as the *Pre-present* has to the *Present* tense. At or before a period of time now wholly past, this tense represents the being or action of the verb complete; as, *Then, yesterday, last summer*, etc.; He *had THEN* studied grammar six months; They *had been* there YESTERDAY; I *had finished* LAST SUMMER, etc.

To the *Future* and *Pre-future* tenses the same general observations will apply to the period of time yet future, etc.



## FORM OF VERBS.

In respect to form, verbs are divided into *Regular*, *Irregular*, and *Defective*.

A **REGULAR** verb is one that forms its *Past* tense in the Indicative Active by adding *ed*, or *d* only when the verb ends with *e*; as, *Commanded*, *loved*, *walked*. The Perfect Participle emanating from the verb taking the same form as the *Past* tense or *Preterit*.

An **IRREGULAR** verb is one that does not take *ed* or *d* in the *Past* tense and also the Perfect Participle; as, *Bid*, *know*, *rid*, *was*, etc.

A **DEFECTIVE** verb is one in which some of the parts are wanting; as, *May*, *ought*, *shall*, etc.

To Defective verbs principally belong *Auxiliary* and *Impersonal* verbs.

**AUXILIARY** or *helping* verbs are those used in conjugating other verbs; they are *Am*, *be*, *can*, *could*, *do*, *did*, *had*, *have*, *may*, *might*, *must*, *shall*, *should*, *was*, *will*, and *would*.

*Be*, *do*, *have*, and *will*, sometimes are principal verbs.

## CONJUGATION.

The **CONJUGATION** of a verb, is the regular combination and arrangement of its several *persons*, *numbers*, *modes*, and *tenses*.

## VOICE.

**VOICE** is used in Grammar as a property of a Transitive verb to show the relation of the verb, and its subject.



A Transitive verb has two voices, *Active* and *Passive*.

The *Active* voice represents the VERB's *subject* to be the *agent*; as, *William STRIKES Robert*; *Joseph MAKES shoes*; *Jane STUDIES French*.

The *Passive* voice of the verb represents the *subject* of the VERB receiving the action; as, *Robert IS STRUCK* by William; *Shoes ARE MADE* by Joseph; *French IS STUDIED* by Jane.

*Is struck, are made, and is studied,* are in the *Passive* voice, because *Robert, shoes, and French,* are acted upon.

#### OBSERVATIONS.

I. The *PROGRESSIVE* form of the verb represents an action *commenced* and in *progress* but not completed; as, *I am living*.

It is formed by associating the *present participle* with the verb *be*, or one of its inflections, through all the modes and tenses; as, *I be or am writing*; *I have been writing*; *I was writing*; *I had been writing*; *I will be writing*; *I will have been writing*, etc.

II. The *EMPHATIC* form of the verb is used in the Present and Past tenses, Indicative mode, to express a fact with emphasis or force—by prefixing the auxiliary *do* to the Present tense of the verb; as, *I do write*; and *did* in the Past; as, *I did write*.

The other tenses of the progressive form, and also the *Passive* voice, are made *emphatic* by placing emphasis on the auxiliary; as, *I HAVE written*; *I AM writing*; *The letter is written*, etc.

III. The *SOLEMN* form is the sacred or ancient grave style

of ending the verb with *th* or *eth* of the Third Person, Singular, Present, Indicative; as, (Solemn form,) loveth, hath loved; (Common form) Loves, has loved. *Need* is used for *needs*.

SIMPLE tenses are those inflected without an auxiliary; those having an auxiliary are COMPOUND tenses.

Men of letters may revolt at the departure from a prescription, supposed to be established, for conjugating verbs. The following is not a departure, but a collection of a few old fragments of *conjugation*, that had gone into disuse, giving place to more arbitrary and complex usages—as we find in the history of our language. It is generally supposed that the tendency and practice of illiterate men is to *corrupt our language*. From past experience the fact is directly the contrary. "I am prepared to prove" says a credible author (Webster), "that nineteen-twentieths of all the corruptions of our language, for five hundred years past, have been introduced by authors—men who have made alterations in particular idioms which they did not understand." *Uniformity—to analogy*, is the tendency of unlettered men; and among our common people this *disposition* is so strong, that they have converted some irregular verbs into regular ones; as, *bound* for *bounden*, *helped* for *holpen*, *sat* for *sitten*, *swelled* for *swollen*, *worked* for *wrought*, nearly obsolete, etc. This tendency is not to be condemned and disregarded, for it is governed by natural primary principles of language, to which we owe regularity and melody. It is a fortunate thing for our language that *natural* principles may prevail over arbitrary and artificial rules.

AMERICAN CONJUGATION OF THE SUBSTANTIVE VERB BE AND ITS PARTS THROUGH THE VARIOUS MODES AND TENSES.

MODEL.—Present Tense, BE or AM; Past, WAS.

ACTIVE VOICE.  
INDICATIVE MODE.

*Present Tense.*

	FIRST PERSON.	SECOND PERSON.	THIRD PERSON.
<i>Singular.</i>	I be or am.....	You be.....	He be or is.
<i>Plural.</i>	We are.....	Ye or you are .....	They are.

*Pre-present Tense. (Have.)*

<i>Singular.</i>	I have been.....	You have been.....	He has been.
<i>Plural.</i>	We have been.....	Ye or you have been.....	They have been.

*Past Tense.*

<i>Singular.</i>	I was.....	You was.....	He was.
<i>Plural.</i>	We were.....	Ye or you were.....	They were.

*Pre-past Tense. (Had.)*

<i>Singular.</i>	I had been.....	You had been.....	He had been.
<i>Plural.</i>	We had been.....	Ye or you had been.....	They had been.

*Future Tense. (Shall or will.)*

<i>Singular.</i>	I shall or will be.....	You shall or will be.....	He shall or will be.
<i>Plural.</i>	We shall or will be.....	Ye or you shall or will be.....	They shall or will be.

*Pre-future Tense.* (Shall or will have.)\*

FIRST PERSON.

SECOND PERSON.

THIRD PERSON.

*Singular.*  
*Plural.*

I shall or will have been..... You shall have been..... He shall have been.  
We shall or will have been..... Ye or you shall have been..... They shall have been.

## SUBJUNCTIVE MODE.

*Present Tense.*

*Singular.*  
*Plural.*

If I be..... If you be..... If he be.  
If we are..... If you are..... If they are.

*Pre-present Tense.* (Have.)

*Singular.*  
*Plural.*

If I have been..... If you have been..... If he has been.  
If we have been..... If you have been..... If they have been.

*Past Tense.*

*Singular.*  
*Plural.*

If I was..... If you was..... If he was.  
If we were..... If you were..... If they were.

*Pre-past Tense.* (Had.)

*Singular.*  
*Plural.*

If I had been..... If you had been..... If he had been.  
If we had been..... If you had been..... If they had been.

*Future Tense.* (Shall or will.)

*Singular.*  
*Plural.*

If I shall or will be..... If you shall or will be..... If he shall or will be.  
If we shall or will be..... If you shall or will be..... If they shall or will be.

*Pre-future Tense.* (Shall or will have.)

*Singular.*  
*Plural.*

If I shall or will have been..... If you shall have been..... If he shall have been.  
If we shall or will have been..... If you shall have been..... If they shall have been.

\* Either auxiliary may be used as propriety and taste may suggest.

# POTENTIAL MODE.

*Present Tense.* (Can or may.)

FIRST PERSON.

*Singular.*  
*Plural.*

I can or may be.....  
We can or may be.....

SECOND PERSON.

*Pre-present Tense.* (Can or may have.)

*Singular.*  
*Plural.*

I can or may have been.....  
We can or may have been.....

THIRD PERSON.

*Past Tense.* (Could, might, should, or would.)

*Singular.*  
*Plural.*

I could or would be.....  
We could or would be.....

*Pre-past Tense.* (Could, might, should, or would have.)

*Singular.*  
*Plural.*

I could or would have been...  
We could or would have been...

## IMPERATIVE MODE.

*Present Tense.*

*Singular.*  
*Plural*

.....Be you or do you be.  
.....Be you or do you be.

## INFINITIVE MODE.

*Present, To be.*

*Pre-present, To have been.*



*The Regular Verb LOVE\* may be inflected through all its modes and tenses according to the following:*

MODEL.—Principal Parts—Present, LOVE; Past, LOVED.

ACTIVE VOICE.  
INDICATIVE MODE.

*Present.* (Love.)

	FIRST PERSON.	SECOND PERSON.	THIRD PERSON.
<i>Singular.</i>	I love.....	You love.....	He loves.
<i>Plural.</i>	We love.....	You <sup>†</sup> love.....	They love.

*Pre-present Tense.* (Have loved.)

<i>Singular.</i>	I have loved.....	You have loved.....	He has loved.
<i>Plural.</i>	We have loved.....	You have loved.....	They have loved.

*Past Tense.* (Loved.)

<i>Singular.</i>	I loved.....	You loved.....	He loved.
<i>Plural.</i>	We loved.....	You loved.....	They loved.

*Pre-past Tense.* (Had loved.)

<i>Singular.</i>	I had loved.....	You had loved.....	He had loved.
<i>Plural.</i>	They had loved.....	You had loved.....	We had loved.

*Future Tense.* (Shall or will love.)

<i>Singular.</i>	I shall or will love.....	You shall or will love.....	He shall or will love.
<i>Plural.</i>	We shall or will love.....	You shall or will love.....	They shall or will love.

\* Any regular verb may be taken.

† YE may be used in the second person plural.



*Pre-future Tense.* (Shall or will have loved.)

		FIRST PERSON.	SECOND PERSON.	THIRD PERSON.
<i>Singular.</i>	I shall or will have loved.....	You shall or will have loved.	He shall or will have loved.	
<i>Plural.</i>	We shall or will have loved....	You shall or will have loved.	They shall or will have loved.	

PASSIVE VOICE.

INDICATIVE MODE.

*Present Tense.* (Be or am loved.)

<i>Singular.</i>	I be or am loved.....	You be loved.....	He is loved.
<i>Plural.</i>	We are loved.....	You are loved.....	They are loved.

*Pre-present Tense.* (Have been loved.)

<i>Singular.</i>	I have been loved.....	You have been loved.....	He has been loved.
<i>Plural.</i>	We have been loved.....	You have been loved.....	They have been loved.

*Past Tense.* (Was loved.)

<i>Singular.</i>	I was loved.....	You was loved.....	He was loved.
<i>Plural.</i>	We were loved.....	You were loved.....	They were loved.

*Pre-past Tense.* (Had been loved.)

<i>Singular.</i>	I had been loved.....	You had been loved.....	He had been loved.
<i>Plural.</i>	We had been loved.....	You had been loved.....	They had been loved.

*Future Tense.* (Shall or will be loved.)

<i>Singular.</i>	I shall or will be loved.....	You shall or will be loved....	He shall or will be loved.
<i>Plural.</i>	We shall or will be loved.....	You shall or will be loved....	They shall or will be loved.

*Pre-future Tense.* (Shall or will have been loved.)

## FIRST PERSON.

## SECOND PERSON.

## THIRD PERSON.

*Singular.*  
*Plural.*

I shall have been loved..... You shall have been loved.... He shall have been loved.  
We shall have been loved..... You shall have been loved.... They shall have been loved.

## ACTIVE VOICE.

## SUBJUNCTIVE MODE.

*Present Tense.*

*Singular.*  
*Plural.*

If I love..... If you love..... If he loves.  
If we love..... If you love..... If they love.

*Pre-present Tense, (Have.)*

*Singular.*  
*Plural.*

If I have loved..... If you have loved..... If he has loved.  
If we have loved..... If you have loved..... If they have loved.

*Past Tense.*

*Singular.*  
*Plural.*

If I loved..... If you loved..... If he loved.  
If we loved..... If you loved..... If they loved.

*Pre-past Tense, (Had.)*

*Singular.*  
*Plural.*

If I had loved..... If you had loved..... If he had loved.  
If we had loved..... If you had loved..... If they had loved.

*Future Tense, (Shall or will.)*

*Singular.*  
*Plural.*

If I shall or will love..... If you shall or will love.... If he shall or will love.  
If we shall or will love..... If you shall or will love..... If they shall or will love.

*Pre-future Tense.* (Shall or will have.)

FIRST PERSON.

SECOND PERSON.

THIRD PERSON.

*Singular.*  
*Plural.*

If I shall have loved.....If you shall have loved.....If he shall have loved.  
If we shall have loved.....If you shall have loved.....If they shall have loved.

PASSIVE VOICE.

SUBJUNCTIVE MODE.

*Present Tense.*

*Singular.*  
*Plural.*

If I be loved.....If you be loved.....If he be loved.  
If we are loved.....If you are loved.....If they are loved.

*Pre-present Tense.* (Have.)

*Singular.*  
*Plural.*

If I have been loved.....If you have been loved.....If he has been loved.  
If we have been loved.....If you have been loved.....If they have been loved.

*Past Tense.*

*Singular.*  
*Plural.*

If I was loved.....If you was loved.....If he was loved.  
If we were loved.....If you were loved.....If they were loved.

*Pre-past Tense.* (Had.)

*Singular.*  
*Plural.*

If I had been loved.....If you had been loved.....If he had been loved.  
If we had been loved.....If you had been loved.....If they had been loved.

*Future Tense.* (Shall or will.)

*Singular.*  
*Plural.*

If I shall be loved .....If you shall be loved.....If he shall be loved.  
If we shall be loved .....If you shall be loved.....If they shall be loved.

*Pre-future Tense.* (Shall or will have.)

FIRST PERSON.

SECOND PERSON.

THIRD PERSON.

*Singular.* If I shall have been loved.....If you shall have been loved..If he shall have been loved.  
*Plural.* If we shall have been loved.....If you shall have been loved..If they shall have been loved.

ACTIVE VOICE.  
POTENTIAL MODE.*Present Tense.* (Can or may.)

*Singular.* I can or may love..... You can or may love..... He can or may love.  
*Plural.* We can or may love..... You can or may love..... They can or may love.

*Pre-present Tense.* (Can or may have.)

*Singular.* I can or may have loved..... You can or may have loved... He can or may have loved.  
*Plural.* We can or may have loved..... You can or may have loved... They can or may have loved.

*Past Tense.* (Could, might, should, or would.)

*Singular.* I could or would love..... You could or would love..... He could or would love.  
*Plural.* We could or would love..... You could or would love..... They could or would love.

*Pre-past Tense.* (Could, might, should, or would have.)

*Singular.* I could have loved..... You could have loved..... He could have loved.  
*Plural.* We could have loved..... You could have loved..... They could have loved.

PASSIVE VOICE.  
POTENTIAL MODE.*Present Tense.* (Can or may.)

*Singular.* I can or may be loved..... You can or may be loved.... He can or may be loved.  
*Plural.* We can or may be loved..... You can or may be loved.... They can or may be loved.

*Pre-present Tense.* (Can or may have.)

	FIRST PERSON.	SECOND PERSON.	THIRD PERSON.
<i>Singular.</i>	I can or may have been loved..You can have been loved.....He can have been loved.		
<i>Plural.</i>	We can or may have been loved.You can have been loved.....They can have been loved.		

*Past Tense.* (Could, might, should, or would.)

<i>Singular.</i>	I could be loved.....You could be loved.....He could be loved.
<i>Plural.</i>	We could be loved.....You could be loved.....They could be loved.
	<i>Pre-past Tense.</i> (Could, might, should, or would have.)
<i>Singular.</i>	I could have been loved.....You could have been loved...He could have been loved.
<i>Plural.</i>	We could have been loved.....You could have been loved...They could have been loved.

IMPERATIVE MODE.

*Present Tense.*

	SECOND PERSON—ACTIVE.	SECOND PERSON—PASSIVE.
<i>Singular.</i>	Love you, or do you love.....	Be you loved, or do you be loved.
<i>Plural.</i>	Love you, or do you love.....	Be you loved, or do you be loved.

INFINITIVE MODE.

	ACTIVE.	PASSIVE.
<i>Present.</i>	To love .....	To be loved.
<i>Pre-present.</i>	To have loved .....	To have been loved.



Those wishing the solemn or grave order of conjugating a verb, may use the second personal pronoun *thou* in the place of *you* in the foregoing conjugation, as given by the following synopsis, for the benefit of such as retain its use :

## INDICATIVE MODE.

	ACTIVE.	PASSIVE.
<i>Present.</i>	Thou lovest.....	Thou art loved.
<i>Pre-present.</i>	Thou hast loved.....	Thou hast been loved.
<i>Past.</i>	Thou lovedst.....	Thou wast loved.
<i>Pre-past.</i>	Thou hadst loved.....	Thou hadst been loved.
<i>Future.</i>	Thou shalt or wilt love.....	Thou shalt or wilt be loved.
<i>Pre-future.</i>	Thou shalt or wilt have loved.....	Thou shalt or wilt have been loved.

## SUBJUNCTIVE MODE.

	ACTIVE.	OLD FORM.	AMERICAN FORM.
<i>Present.</i>	If thou lovest or love.....	If thou art loved .....	If thou be loved.
<i>Pre-present.</i>	If thou hast loved.....	.....	If thou hast been loved.
<i>Past.</i>	If thou lovedst or loved.....	If thou wert loved.....	If thou wast loved.
<i>Pre-past.</i>	If thou hadst loved.....	.....	If thou hadst been loved.
<i>Future.</i>	If thou shalt or wilt love .....	.....	If thou shalt or wilt be loved.
<i>Pre-future.</i>	If thou shalt or wilt have loved .....	.....	If thou shalt or wilt have been loved.

The following is a conjugation of the regular verb *to love* — a form given by Murray and others of his day :

Present.....	I love.
Imperfect.....	I loved.
Perfect participle.....	Loved.

## INDICATIVE MOOD.

*Present Tense.*

SINGULAR.	PLURAL.
1. I love.....	We love.
2. Thou lovedst.....	Ye or you love.
3. He, she or it loveth or loves.	They love.

*Imperfect Tense*

SINGULAR.	PLURAL.
1. I loved.....	We loved.
2. Thou lovedst.....	Ye or you loved.
3. He loved.....	They loved.

*Perfect Tense.*

SINGULAR.	PLURAL.
1. I have loved.....	We have loved.
2. Thou hast loved.....	Ye or you have loved.
3. He has loved.....	They have loved.

*Pluperfect Tense.*

SINGULAR.	PLURAL.
1. I had loved.....	We had loved.
2. Thou hast loved.....	Ye or you had loved.
3. He had loved.....	They had loved.

*First Future Tense.*

SINGULAR.	PLURAL.
1. I shall or will love.....	We shall or will love.
2. Thou shalt or wilt love.....	Ye or you shall or will love.
3. He shall or will love.....	They shall or will love.

*Second Future Tense.*

SINGULAR.	PLURAL.
1. I shall have loved.....	We shall have loved.
2. Thou wilt have loved.....	Ye or you will have loved.
3. He will have loved.....	They will have loved.

## IMPERATIVE MOOD.

## SINGULAR.

1. Let me love.....
2. Love, or love thou, or do  
thou love.....
3. Let him love.....

## PLURAL.

- Let us love.  
Love, or love ye, or do ye  
love.  
Let them love.

## POTENTIAL MOOD.

*Present Tense.*

## SINGULAR.

1. I may or can love.....
2. Thou mayest or canst love..
3. He may or can love.....

## PLURAL.

- We may or can love.  
Ye or you may or can love.  
They may or can love.

*Imperfect Tense.*

## SINGULAR.

1. I might, could, would, or  
should love.....
2. Thou mightest, couldst,  
wouldst, or shouldst love..
3. He might, could, would, or  
should love.....;

## PLURAL.

- We might, could, would, or  
should love.  
Ye or you might, could, would,  
or should love.  
They might, could, would, or  
should love.

*Perfect Tense.*

## SINGULAR.

1. I may or can have loved...
2. Thou mayest or canst have  
loved.....
3. He may or can have loved

## PLURAL.

- We may or can have loved.  
Ye or you may or can have  
loved.  
They may or can have loved.

*Pluperfect Tense.*

## SINGULAR.

1. I might, could, would, or  
should have loved.....
2. Thou mightest, couldst,  
wouldst, or shouldst have  
loved.....
3. He might, could, would, or  
should have loved.....

## PLURAL.

- We might, could, would, or  
should have loved.  
Ye or you might, could, would,  
or should have loved.  
They might, could, would, or  
should have loved.

## SUBJUNCTIVE MOOD.

*Present Tense.*

## SINGULAR.

1. If I love.....
2. If thou love.....
3. If he love.....

## PLURAL.

- If we love.  
If ye or you love.  
If they love.

The remaining tenses of the Subjunctive mode are, in general, similar to the correspondent tenses of the Indicative mode.

## INFINITIVE MOOD.

Present.....To love.  
Perfect.....To have loved.

## PARTICIPLES.

Present.....Loving.  
Perfect.....Loved.  
Compound Perfect .....Having loved.

## PASSIVE VOICE.

## INDICATIVE MOOD.

*Present Tense.*

## SINGULAR.

## PLURAL.

1. I am loved.....We are loved.
2. Thou art loved.....Ye or you are loved.
3. He is loved.....They are loved.

*Imperfect Tense.*

## SINGULAR.

## PLURAL.

1. I was loved.....We were loved.
2. Thou wast loved.....Ye or you were loved.
3. He was loved.....They were loved.

*Perfect Tense.*

## SINGULAR

## PLURAL.

1. I have been loved.....We have been loved.
2. Thou hast been loved.....Ye or you have been loved.
3. He hath or has been loved...They have been loved.

*Pluperfect Tense.*

## SINGULAR.

## PLURAL.

1. I had been loved.....We had been loved.
2. Thou hadst been loved.....Ye or you had been loved.
3. He had been loved.....They had been loved.

*First Future Tense.*

## SINGULAR.

## PLURAL.

1. I shall or will be loved.....We shall or will be loved.
2. Thou shalt or wilt be loved..Ye or you shall or will be loved.
3. He shall or will be loved.....They shall or will be loved.

*Second Future Tense.*

## SINGULAR.

1. I shall have been loved.....
2. Thou wilt have been loved
3. He will have been loved.....

## PLURAL.

- We shall have been loved.  
 Ye or you will have been loved.  
 They will have been loved.

## IMPERATIVE MOOD.

## SINGULAR.

1. Let me be loved.....
2. Be thou loved, or do thou be loved.....
3. Let him be loved.....

## PLURAL.

- Let us be loved.  
 Be ye or you be loved or do ye be loved.  
 Let them be loved.

## POTENTIAL MOOD.

*Present Tense.*

## SINGULAR.

1. I may or can be loved.....
2. Thou mayst or canst be loved
3. He may or can be loved.....

## PLURAL.

- We may or can be loved.  
 Ye or you may or can be loved  
 They may or can be loved.

*Imperfect Tense.*

## SINGULAR.

1. I might, could, would, or should be loved.....
2. Thou mightst, couldst, wo'dst, or shouldst be loved.
3. He might, could, would, or should be loved.....

## PLURAL.

- We might, could, would, or should be loved.  
 Ye or you might, could, would, or should be loved.  
 They might, could, would, or should be loved.

*Perfect Tense.*

## SINGULAR.

1. I may or can have been loved.....
2. Thou mayst or canst have been loved.....
3. He may or can have been loved.....

## PLURAL.

- We may or can have been loved.  
 Ye or you may or can have been loved.  
 They may or can have been loved.

*Pluperfect Tense.*

## SINGULAR.

1. I might, could, would, or should have been loved...
2. Thou mightst, couldst, wo'dst or sho'dst have been loved.
3. He might, could, would, or should have been loved.

## PLURAL.

- We might, could, would, or should have been loved.  
 Ye or you might, could, would, or should have been loved.  
 They might, could, would, or should have been loved.



## SUBJUNCTIVE MOOD.

*Present Tense.*

## SINGULAR.

## PLURAL.

1. If I be loved.....If we be loved.
2. If thou be loved.....If ye or you be loved.
3. If he be loved.....If they be loved.

*Imperfect Tense.*

## SINGULAR.

## PLURAL.

1. If I were loved.....If we were loved.
2. If thou wert loved.....If ye or you were loved.
3. If he were loved.....If they were loved.

The remaining tenses of the Subjunctive mode are, in general, similar to the correspondent tenses of the Indicative mode.

## INFINITIVE MOOD.

- Present.....To be loved.  
 Perfect.....To have been loved.

## PARTICIPLES.

- Present.....Being loved.  
 Perfect or Passive.....Loved.  
 Compound Perfect.....Having been loved.

## IRREGULAR VERBS.

The principal part of Irregular verbs are classified according to the similarity of form in the Past or *Preterit* tense and Perfect participle. They are arranged in the following classes :

1. In this CLASS *a* in the Present is changed into *oo*, dropping *e* to form the Past tense, and adding *n* to the Present tense, forming the Perfect Participle as follows:

PRESENT.	PAST.	PERF. PART.
Shake.....	shook.....	shaken.
Take.....	took .....	taken.
Forsake.....	forsook.....	forsaken.

2. Verbs of this class change the diphthong *ea* of the Present into *o*, adding *e* to form the Past tense, the Perfect participle changing *e* of the Past tense into *n*, as follows :

PRESENT.	PAST.	PERF. PART.
Bear.....	bore...	born, borne.
Swear.....	swore .....	sworn
Tear.....	tore.....	torn.
Wear.....	wore.....	worn.
Forbear.....	forbore.....	forborn, forborne.

3. Verbs of this class mostly change *i* of the Present into *o* to form the Past tense, the Perfect participle retaining the *i* and ending with *n* ; as follows :

PRESENT.	PAST.	PERF. PART.
Arise.....	arose.....	arisen.
Drive.....	drove.....	driven.
Ride.....	rode.....	riden, rid.
Rise.....	rose.....	risen.
Smite.....	smote.....	smitten, smit.
Stride.....	strode.....	stridden, strid.
Strive.....	strove.....	striven.
Write.....	wrote.....	written, writ.

4. In this class *i* in the Present is changed into *a* or *u* in the Past tense and Participle ; as follows :

PRESENT.	PAST.	PERF. PART.
Begin.....	began.....	begun.
Drink.....	drank.....	drank, drunk. *
Ring.....	rang* rung.....	rung.
Shrink.....	shrank* shrunk....	shrunk.
Sing.....	sang* sung.....	sung.
Sink.....	sank* sunk.....	sunk.
Spring.....	sprang* sprung.....	sprung.
Swim.....	swam, swum.....	swum.

\* Nearly obsolete.

5. Verbs of this class change the vowel or diphthong of the Present into *o* to form the Past tense, the Perfect participle the same, or ending with *n* more preferable; as follows :

PRESENT.	PAST.	PERF. PART.
Beget.....	begot, begat .....	begot, begotten.
Break.....	broke.....	...broke, broken.
Choose.....	chose.....	chose, chosen.
Forget.....	forgot.....	forgot, forgotten.
Freeze.....	froze.....	...froze, frozen.
Speak.....	spoke.....	spoke, spoken.
Steal.....	stole.....	stole, stolen.
Tread.....	trod.....	trod, trodden.
Weave.....	wove.....	wove, woven.

6. Verbs of this class mostly change the vowel of the Present into *u*, which form the Past tense and Participle alike; as follows :

PRESENT.	PAST.	PERF. PART.
Burst.....	burst.....	burst.
Cling.....	clung.....	clung.
Dig, R*.....	dug.....	dug.
Fling.....	flung.....	flung.
Hang.....	hung.....	hung.
Ring.....	rung.....	rung.
Sling.....	slung.....	slung.
Slink.....	slunk.....	slunk.
Spin.....	spun.....	spun.
Stick.....	stuck.....	stuck.
Sting.....	stung.....	stung.
String.....	strung.....	strung.
Swing.....	swung.....	swung.

7. Verbs of this class form their Past tenses regularly, and the Perfect participles ending with *n* irregularly; as follows :

\*R Stands for Regular in its tenses as well as Irregular.

PRESENT.	PAST.	PERF. PART.
Grave, R.....	graved.....	graven.
Hew, R.....	hewed.....	hewn.
Lade, R.....	laded.....	laden.
Mow, R.....	mowed.....	mown.
Rive, R.....	rived.....	riven.
Saw, R.....	sawed.....	sawn.
Shave, R.....	shaved.....	shaven.
Shear, R.....	sheared.....	shorn.
Show, R.....	showed *	shown.
Sow, R.....	sowed.....	sown.
Strew, R.....	strewed.....	strown.
Swell, R.....	swelled.....	swollen.
Thrive, R.....	thrived.....	thriven.

8. Verbs of this class have their Past tense and Perfect participle alike, both ending with *d*; as follows:

PRESENT.	PAST.	PERF. PART.
Bleed.....	bled.....	bled.
Breed.....	bred.....	bred.
Clothe, R.....	clad.....	clad.
Flee.....	fled.....	fled.
Have.....	had.....	had.
Hear.....	heard.....	heard.
Hold.....	held.....	held.
Lay.....	laid.....	laid.
Lead.....	led.....	led.
Pay.....	paid.....	paid.
Read.....	read.....	read.
Rid.....	rid.....	rid.
Say.....	said.....	said.
Sell.....	sold.....	sold.
Shed.....	shed.....	shed.
Shoe.....	shod.....	shod.
Shred.....	shred.....	shred.
Speed.....	sped.....	sped.
Spread.....	spread.....	spread.
Stand.....	stood.....	stood.
Tell.....	told.....	told.

\* Sometimes written Shew, shewed, shewn.

9. Of this class of Verbs the Past tense and Perfect participle are alike, both ending with *t*; as follows:

PRESENT.	PAST.	PERF. PART.
Beat.....	beat.....	beat or beaten.
Bend, R.....	bent.....	bent.
Bereave, R.....	bereft.....	bereft.
Bite.....	bit.....	bit or bitten.
Build.....	built.....	built.
Cast.....	cast.....	cast.
Cost.....	cost.....	cost.
Creep.....	crept.....	crept.
Deal.....	dealt.....	dealt.
Dream, R.....	dreamt.....	dreamt.
Dwell, R.....	dwelt.....	dwelt.
Feel.....	felt.....	felt.
Get.....	got.....	got or gotten.
Gild, R.....	gilt.....	gilt.
Gird, R.....	girt.....	girt.
Hit.....	hit.....	hit.
Keep.....	kept.....	kept.
Kneel.....	knelt.....	knelt.
Knit, R.....	knit.....	knit.
Leave.....	left.....	left.
Lend.....	lent.....	lent.
Let.....	let.....	let.
Light, R.....	lit *.....	lit.
Loose.....	lost.....	lost.
Mean.....	meant.....	meant.
Meet.....	met.....	met.
Put.....	put.....	put.
Quit.....	quit.....	quit.
Rend.....	rent.....	rent.
Send.....	sent.....	sent.
Set.....	set.....	set.
Shut.....	shut.....	shut.
Sit.....	sat.....	sat.
Sleep.....	slept.....	slept.
Slit.....	slit.....	slit.
Smell.....	smelt.....	smelt.
Spit.....	spit.....	spit.
Split.....	split.....	split.

\* Inelegant.



PRESENT.	PAST.	PERF. PART.
Sweat, R.....	sweat.....	sweat.
Sweep.....	swept.....	swept.
Thrust.....	thrust.....	thrust.
Weep, R.....	wept.....	wept.
Wet, R.....	wet.....	wet.

10. Verbs of this class have the Past tense and Perfect participle, each containing the diphthong *au* or *ou* : as follows :

PRESENT.	PAST.	PERF. PART.
Bind.....	bound.....	bound.
Bring.....	brought.....	brought.
Beseech.....	besought.....	besought.
Buy.....	bought.....	bought.
Catch.....	caught.....	caught.
Fight.....	fought.....	fought.
Find.....	found.....	found.
Grind.....	ground.....	ground.
Seek.....	sought.....	sought.
Teach.....	taught.....	taught.
Think.....	thought.....	thought.
Wind.....	wound.....	wound.
Work, R.....	wrought.....	wrought.

11. Verbs of this class terminate the Past tense with *ew* and the Perfect participle with *wn* ; as follows :

PRESENT.	PAST.	PERF. PART.
Blow.....	blew.....	blown.
Draw.....	drew.....	drawn.
Fly.....	Flew.....	flown.
Grow.....	grew.....	grown.
Know.....	knew.....	known.
Throw.....	threw.....	thrown.

12. Verbs of this class form their Past tense irregularly and the Perfect participle regular ; as follows :

PRESENT.	PAST.	PERF. PART.
Crow, R.....	crew.....	crowed.
Dare, R.....	durst.....	dared.

13. The Verb *cleave* forms its Past tense (*cleft*) irregular and the Perfect participle the same, or regular *cleaved*. Fall and befall change *a* into *e* to form the Past tense and add *en* to form the Perfect participle.

## DEFECTIVE VERBS.

DEFECTIVE verbs are those not complete in all their principal parts; they are:—

PRESENT.	PAST.	PERF. PART.
Beware.....	_____	_____.
Can.....	could.....	_____.
May.....	might.....	_____.
Must.....	must.....	_____.
Ought.....	_____	_____.
Shall.....	should.....	_____.
Will.....	would.....	_____.

These verbs have no Past participle, consequently they have no Compound tenses.

### OBSERVATIONS.

1. *Beware* is found only in the Imperative and Infinitive.
2. *Can* and *may*, with their Past tenses, and *must*, *should*, and *would*, are found in the Indicative and the Subjunctive, and are always followed by the Infinitive without the particle *to*, etc. English grammarians have usually classed these words as forming a separate mode of the verb. However, they seem to be entirely analogous to the verbs *bid*, *dare*, *let*, etc., with the Infinitive. For example, take the sentence, I *can* and *dare defend* my position. What grammarian will not grant that the Infinitive *defend* bears the same relation to *can* as to *dare*? It tends much to simplify the classification of the verb by the omission of the Potential mode.
3. The tense of *must* and *ought* is ascertained by the tense of the Infinitive following them.

4. Another class of verbs which are used only in the third person, singular number, with the indefinite pronoun *it* for their subject may be called *Unipersonal Verbs*. They generally indicate the condition of the weather; as, *It freezes, it hails, it rains, it lightens, it thunders, it snows, it thaws, etc.*

5. Many other verbs are used *unipersonally*; as, *It becomes us; It behooves me; It seems, etc.*

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## ETYMOLOGICAL PARSING.

To parse Etymologically, first classify all the words contained in the sentence with the parts of speech to which they belong, as follows:

### MODEL FOR CLASSIFYING.

OBS.—In all exercises, the members of the class will carefully concur.

#### 1. James instructs boys.

*James* is a noun; *instructs* is a verb; *boys* is a noun.

Show the synthetical relation of the words forming the sentence, according to their governing rules, as follows:

### MODEL FOR PARSING.—(*Class concur.*)

James instructs boys.

JAMES . . is a *noun*, proper, masculine gender, third person, singular number, and nominative case to INSTRUCTS, according to Rule 1. *A noun or pronoun is nominative to the verb of which it is the agent.*

INSTRUCTS . is a regular *verb*, transitive, indicative mode, present tense, third person, singular number, agreeing with its nominative JAMES, according to Rule 2. *A verb must agree with its nominative in number and person.*

BOYS . . is a *noun*, common, masculine gender, third person, plural number, and in the objective case, governed by INSTRUCTS, according to Rule 10. *Transitive verbs govern the objective case.*

## 2. His children freed their slaves.

*His* is a pronoun; *children* is a noun; *freed* is a verb; *their* is a pronoun; *slaves* is a noun.

HIS . . is a personal *pronoun*, of the masculine gender, third person, singular number, agreeing with the noun represented, according to Rule 6. *Personal pronouns agree with the nouns they represent in gender, person and number.* It is in the possessive case, governed by CHILDREN, according to Rule 8. *The possessive case is governed by the noun possessed.*

CHILDREN is a *noun*, common, of the masculine and feminine gender, third person, plural number, and nominative to FREED, according to Rule 1.

FREED . . is a regular *verb*, transitive, indicative mode, past tense,\* third person, plural number, agreeing with its nominative CHILDREN, according to Rule 2.

THEIR . . is a personal *pronoun*, of the masculine and feminine gender, third person, plural number, agreeing with CHILDREN, for which it is used, according to Rule 6. It is in the possessive case, governed by SLAVES, according to Rule 8.

\* May conjugate through the six tenses of the Indicative Mode.

SLAVES . . is a *noun*, common, of the masculine and feminine gender, third person, plural number, and in the objective case, governed by FREED, according to Rule 10.

#### EXERCISES FOR CLASSIFYING AND PARSING.

Abraham's son. Jacob's children. Pharoah's army. Solomon's temple. Father's house. James's books. Lewis's throne. Rome's Senate. Woman's influence. Her bonnet. His wife. Its color. My horse limps. Father-in-law's house. Our enjoyment. Their trouble increases. Alice sings. Andrew is encouraged. Henrietta walked. Elihu was admired. He has come. Henry may be flattered. I could have loved. Lucy had seen her brother. Hugh had been rebuked. She will have finished her studies. We will have visited our uncle. I may be my friend's debtor. He can finish his work. You might deceive us. It may have disappointed her. They may have been ours. She will have told him. Do you know which book is yours? Do you know him, if you see him? I will reward thee, if thou wilt obey me. Samuel will be here, if he lives. Stephen would have prospered, if he had done his duty. Who steals my purse, steals trash. Will you be satisfied, if you shall have seen it? Who built that house? Who wrote this letter? Franklin. Whom did you see? My father. Whose books are these? Ours. What birds are those? (American) Pigeons.



## ANALYTICAL EXERCISES.

We hold these truths to be self-evident : that all men are created equal ; that they are endowed by their Creator with certain inalienable rights ; that among these are life, liberty, and the pursuit of happiness ; that, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed ; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness.—*Declaration of American Independence.*

AMERICAN LITERATURE.—America might take the lead in the literary, as she has in the political reformation of the world.

Here there is every thing to incite to action in so glorious a cause. The perpetuity of our political institutions depends on the virtue and intelligence of our citizens. Literature, by disseminating wholesome knowledge, might be rendered highly available in giving stability and permanency to our system of government.

Besides these glorious incitements, where so fine a field ? where one so rich in originality, or so boundless in natural advantages ? Surely not in the old world, where genius is fettered by tyranny, and where mind has been enslaved for ages.

Here is an unbroken field, where genius may wander amid ever-changing prospects of delight. Nature spreads before us a vast and magnificent domain, redolent of original fragrance, and undespoiled of her glories by art.

Here where external nature is ever glorious, and man is unsophisticated. Thought might erect her temple, and the gifted devotees of all nations would prostrate themselves in reverence at her altar.

We are rich in legendary lore. Our forefathers were men whose exploits are yet unrecorded ; and our history is replete with amazing and spirit-stirring encounters.

Here, then, is an exhaustless field, on which the poet, the philosopher, and the novelist, may gather unfading laurels.

Where is the spirit that would not prefer feasting on banquets tending to the healthful action of mind and morals, to tasting the sickly viands of artificiality, which vitiate the taste and infuse poison into the very blood of genius ?

We hope the day is not in a far distant future, when genius will seize upon the exhaustless treasures above, beneath and around us. When that day shall have arrived, the death dirge of those evils, which, we have said, have been engrafted upon the literature of the age, will be sounded, and they will cease to enervate mind and corrupt morals. It will be the millenium of mind to all who have the capacities to appreciate it, and the full glories of triumphant thought will be revealed in merited splendor.—*Mirror*.

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#### IV.—ADJECTIVES.

AN ADJECTIVE is a word used with a noun to express a quality of the thing named or something attributed to the noun, or to limit or define it, or to specify or describe a thing as distinct from something else ; as, *Hand-*

*some* lady ; *Honorable* men ; *Pretty* children ; *The* book ; *This* pen, etc.

Adjectives have three degrees of comparison, the *Positive*, *Comparative* and *Superlative*.

The *Positive Degree* expresses, without increasing or diminishing, the quality of a noun ; as, *Dear* child ; *Great* house ; *Mild* temper ; *Beautiful* day, etc.

The *Comparative Degree* expresses the quality of a noun in a *higher* or *lower* degree, contrasting with the *Positive* ; as, *Dearest* child ; *Greater* house ; *Milder* temper ; *MORE Beautiful* day, etc.

The *Superlative Degree* declares the *highest* or *lowest* degree of contrast ; as, *Dearest* child ; *Greatest* house ; *Mildest* temper ; *MOST Beautiful* day, etc.

By adding *ish* to the *Positive* degree it forms an indefinite comparison ; as, *Blackish*, *foolish*, *softish*, etc.

The adverb *rather* expresses a small degree of a quality ; as, *Rather* pretty.

Adjectives of one syllable are generally compared by adding *er* and *est* to the *Positive* ; as, *Colder*, *coldest* ; *Higher*, *highest* ; *Younger*, *youngest* ; but when the word ends with *E*, *r* and *st* are only added ; as, *Braver*, *bravest*, etc.

Adjectives of more than one syllable are mostly compared in connection with *more* for the *Comparative* and *most* for the *Superlative* ; as, *More* desirable, *more* righteous ; *Most* delightful, *most* holy, etc.

Adjectives of two syllables ending with *y*, *e* silent, or accented on the last syllable, are generally compared by *er* and *est* ; as, *Pretty*, *prettier*, *prettiest* ; *Able*, *abler*, *ablest*.

Adjectives decreasing from the Positive are compared by *less* in the Comparative and *least* in the Superlative ; as, Comely, *less* comely, *least* comely ; Wise, *less* wise, *least* wise, etc.

Some adjectives are compared irregularly ; as,

Positive.	Comparative.	Superlative.
Bad, ill or evil,	Worse,	Worst.
Fore,	Former,	First.
Good,	Better,	Best.
Late,	Latter,	Latest or last.
Little,	Less,*	Least.
Much or many,	More,	Most.
Near,	Nearer,	Nearest or next.
Old,	Older or elder,	Oldest or eldest.

Some adjectives do not admit of comparison ; as, *All, an, chief, circular, extreme, first, fifth, infinite, perfect, perpendicular, round, such, square, supreme, true, universal, etc.*

Some adjectives which, in their literal signification, do not admit of increase or diminution, are, by good speakers and writers, compared ; as, *Accurate, complete, honest, just, etc.*

Adjectives preceded by *very, exceedingly, divinely, etc.*, are in the Superlative degree by eminence ; as, *Very cold ; Exceedingly profane ; Extremely dark ; Divinely fair, etc.*

\* *Lesser*, a corruption so established as not to be discarded, is sometimes used for the Comparative ; as, God made the *lesser* light to rule the night ; The *lesser* Asia, etc., used by some authors in writing.



*Numeral* Adjectives are of two kinds: *Cardinal*, used in counting; as, *One, two, three*, etc.; *Ordinal*, used for numbering; as, *First, second, third*, etc.

An Adjective, without a noun, preceded by *the*, becomes a noun in signification, or belongs to a noun understood; as, *The* RIGHTEOUS will be saved; *The* WICKED will be punished, etc.

*Definitive* or *specifying* Adjectives are, by some authors in America, called *Adjective Pronouns*; but *pronouns* stand for nouns, and never belong to them. *Adjectives* belong to nouns, and never stand for them; hence the impropriety of Pronominal adjectives.

*Specifying* Adjectives are of four classes—viz: *Limiting, Demonstrating, Describing* and *Distributing*.

A *Limiting* Adjective qualifies a noun, though not always definite; as, *She is a lady*; *The boy* obeys his father; *Seven days* make *one week*.

*Demonstrating* Adjectives definitely point out the persons or things to which they refer; as, *This lady* is my sister; *That man* is a stranger; *These boys* are my class-mates; *Those men* are soldiers; *Yon house* is (where) he lives, etc.

*Describing* Adjectives qualify the nouns to which they belong; as, *He gave me a large apple*; *His wife* is a *beautiful woman*; *She is kind*, etc.

*Distributing* Adjectives relate to persons or things separately that make up a number. They are *each, every, either*, and sometimes *neither*; as, *Each scholar* is present; *Every person* should consider his latter end; *Did you see either*; *Neither* did I hear, etc.



*A* or *an* LIMITS the noun generally to one of a kind, but not definitely; as, *A* minister; *A* home; *An* oracle; so also with collective nouns; as, *A* drove; *An* assembly. *A* is also used with plural nouns, preceded by such adjectives as *dozen*, *few*, *great many*, *hundred*, *thousand*, etc. *An* is used before vowels and silent *h*.

*The* refers and points out particular nouns—singular or plural—in a *definite manner*; as, *The* boy, *the* boys; *The* man, *the* men; *The* river; *The* mountains, etc.

*Former*, *latter* and *yon* are, by some American authors, considered demonstrative adjectives.

*Indefinite* adjectives refer to their objects indefinitely; they are *a*, *all*, *an*, *another*, *any*, *both*, *other*, etc.

MODEL FOR CLASSIFYING AND PARSING.—*Class concur.*

Charles teaches American Grammar.

*Charles* is a noun; *teaches* is a verb; *American* is an adjective; *Grammar* is a noun.

Charles . . is a *noun*, proper, masculine gender, third person, singular number, and nominative case to TEACHES, according to Rule 1.

Teaches . . is an irregular *verb*, transitive, indicative mode, present tense, third person, singular number, agreeing with its nominative CHARLES, according to Rule 2.

AMERICAN is a *describing adjective* that cannot be compared, and belongs to GRAMMAR, according to Rule 3.  
*Adjectives belong to nouns expressed or understood.*

Grammar . is a *noun*, common, of the neuter gender, third person, singular number, and the objective case, governed by TEACHERS, according to Rule 10.

### The pretty babe smiles.

*The* is an adjective; *pretty* is an adjective; *babe* is a noun; *smiles* is a verb.

THE . . is a *limiting adjective*, and belongs to BABE, according to Rule 3.

PRETTY is a *describing adjective*, of the positive degree (decline), and belongs to BABE, according to Rule 3.

Babe . . is a *noun*, common, of the masculine or feminine gender, third person, singular number, and nominative to the verb SMILES, according to Rule 1.

Smiles . is a regular *verb*, intransitive, indicative mode, present tense, third person, singular number, agreeing with its nominative BABE, according to Rule 10.

### EXERCISES FOR CLASSIFICATION AND PARSING.

An apple. Blue sky. Black cloud. Clear day. Fragrant flowers. Green leaves. Large trees. Weak coffee. A good child. Beautiful little girls. Naughty disobedient boys. Poor old horses. Six rainy days. Frank is modest. George was brave. John was sophomorical. The benevolent lady. The silent shades. Her delicate cheek. Its beautiful color. A benevolent man helps indigent beggars. Studious scholars learn long lessons. The setting sun makes a beautiful

appearance. The variegated rainbow appears more beautiful.

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#### ANALYTICAL EXERCISES.

WASHINGTON RESIGNING HIS COMMISSION.—“The great events on which my resignation depended having at length taken place, I have now the honor of offering my sincere congratulations to Congress, and of presenting myself before them, to surrender into their hands the trust committed to me, and to claim the indulgence of retiring from the service of my country.

“Happy in the confirmation of our independence and sovereignty, and pleased with the opportunity afforded the United States of becoming a respectable nation, I resign with satisfaction the appointment I accepted with diffidence; a diffidence in my abilities to accomplish so arduous a task, which, however, was superseded by a confidence in the rectitude of our cause, the support of the supreme power of the Union, and the patronage of Heaven.”

*George Washington.*

INFLUENCE OF SLAVERY.—The whole commerce between master and slave is a perpetual exercise of the most boisterous passions; the most unremitting despotism on the one part, and degrading submissions on the other. Our children see this, and learn to imitate it; for man is an imitative animal. This quality is the germ of all education in him. From his cradle to his grave he is learning to do what he sees others do. If a parent could find no motive, either in his philanthropy or his self-love, for restraining the intemperance of passion towards his slave, it should always be a sufficient one that his child is present. But generally it is not sufficient. The parent storms, the child looks on, catches the lineaments of wrath, puts on the same airs in the circle of smaller slaves, gives loose to his worst

passions, and thus nursed, educated, and daily exercised in tyranny, cannot but be stamped by it with odious peculiarities. The man must be a prodigy who can retain his manners and morals undepraved by such circumstances.

*Thomas Jefferson.*

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## V.—ADVERBS.

AN ADVERB is a word used to qualify a *verb*, *adjective*, another *adverb*, or (*participle*;) as, Naomi speaks *distinctly*; she is *remarkably* eloquent, and reads *very correctly*; *when* speaking, she is *very* fascinating.

According to the signification of Adverbs, they are divided into five general classes, as follows: *Cause*, *Manner*, *Place*, *Quality* and *Time*.

1. Adverbs of *Cause* interrogates; as, *How*, *when*, *whence*, *where*, *wherefore*, *whither*, *why*, *etc.*

2. Adverbs of *Manner* answer the question HOW? as, *Certainly*, *doubtless*, *elegantly*, *fairly*, *fluently*, *justly*, *naïvely*, *nearly*, *nowise*, *so*, *verily*, *wisely*, *yes*, *etc.*

3. Adverbs of *Place* answer the questions WHERE? WHITHER? WHENCE? as, *Above*, *back*, *below*, *downward*, *here*, *somewhere*, *yonder*, *etc.*

4. Adverbs of *Quality* answer the questions HOW? HOW MUCH? HOW GOOD? as, *Chiefly*, *exceedingly*, *greatly*, *mainly*, *perfectly*, *quite*, *too*, *totally*, *very*, *wholly*, *etc.*

5. Adverbs of *Time* answer the questions WHEN? HOW

LONG? HOW OFTEN? as, *Always, continually, ever, frequently, often, then, yesterday, yet, hereafter, since, soon, etc.*

Some adverbs have three degrees of comparison; as, *Soon, sooner, soonest; Beautifully, more beautifully, most beautifully.*

An *Adverbial phrase* consists of two or more words, which, taken together, perform the office of an *adverb*; as, *A few days ago; A great deal; A little; As soon as; At most; At once; By no means; In vain; None at all; On high; The better; The more, etc.*

#### MODELS FOR CLASSIFYING AND PARSING.

The choir sings Psalms sweetly.

*The* is an adjective; *choir* is a noun; *sings* is a verb; *Psalms* is a noun; *sweetly* is an adverb.

The . . is a limiting *adjective*, and belongs to **CHOIR**, according to Rule 3.

Choir . . is a collective *noun*, conveying the idea of unity, of the masculine and feminine gender, third person, singular number, according to Rule 20. *When a collective noun conveys the idea of unity, its pronoun and verb must be singular.* It is nominative to **SINGS**, according to Rule 1.

Sings . . is an irregular verb,\* transitive, indicative mode, present tense, third person, singular number, agreeing with its nominative **CHOIR**, according to Rule 2.

Psalms . is a *noun*, common, of the neuter gender, third person, plural number, and in the objective case, governed by **SINGS**, according to Rule 10.

\* May conjugate through the tenses of the Indicative Mode.



SWEETLY is an *adverb of manner*, and qualifies SINGS, according to Rule 13. *Adverbs qualify verbs, adjectives, adverbs and participles.*

Hugh will be here as soon as the cars arrive.

*Hugh* is a noun; *will be* is a verb; *here* is an adverb; *as soon as* is an adverbial phrase; *the* is an adjective; *cars* is a noun; *arrive* is a verb.

Hugh . . . is a *noun*, proper, etc., according to Rule 1.

Will . . . is an auxiliary to BE.

Will be . . . is an irregular *verb*, intransitive, indicative mode, future tense, third person, singular number, agreeing with its nominative HUGH, according to Rule 2.

HERE . . . is an *adverb of place*, and qualifies WILL BE, according to Rule 13.

AS SOON AS is an *adverbial phrase*, qualifying ARRIVE, according to Rule 13.

The . . . . is a limiting *adjective*, and belongs to CARS, according to Rule 3.

Cars . . . . is a *noun*, common, of the neuter gender, third person, plural number, and nominative case to ARRIVE, according to Rule 1.

Arrive . . . is a regular *verb*, intransitive, indicative mode, future tense, third person, plural number, agreeing with its nominative CARS, according to Rule 2.

#### EXERCISES FOR CLASSIFYING AND PARSING.

Albert acts wisely. Andrew ran hastily. Arabella came to-day. Arthur will perhaps go home to-morrow. Benjamin shall know hereafter. Cain wickedly slew his brother. Great men are not always wise. He reads too little. He might be very highly esteemed. James

may have acted prudently. Let him that is athirst drink freely. No, indeed. Peter fell fast asleep. She is a very good woman. The lady can sing very sweetly. You can be there before the cars leave, if you hurry.

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## ANALYTICAL EXERCISES.

PLAIN BEFORE SINAI.—As we advanced, the valley still opened wider and wider, with a gentle ascent, and became full of shrubs and tufts of herbs, shut in on each side by lofty granite ridges, with rugged, shattered peaks a thousand feet high, while the face of Horeb rose directly before us. Both my companion and myself involuntarily exclaimed: "Here is room enough for a large encampment!" Reaching the top of the ascent, or water-shed, a fine broad plain lay before us, sloping down gently toward the S.S.E., inclosed by rugged and venerable mountains of dark granite, stern, naked, splintered peaks and ridges, of indescribable grandeur, and terminated at the distance of more than a mile by the bold and awful front of Horeb, rising perpendicularly, in frowning majesty, from twelve to fifteen hundred feet in height. It was a scene of solemn grandeur, wholly unexpected, and such as we have never seen; and the associations which at the moment rushed upon our minds were almost overwhelming. As we went on, new points of interest were continually opening to our view.

*Edward Robinson.*

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## VI.—PREPOSITIONS.

A PREPOSITION is used to connect words, and to show the relation between a *noun* or *pronoun* following it and some other *word* in the sentence; as, *He* went

ABOUT the *city* ; BEFORE *honor* is *humility* ; *She* came WITH *me* FROM *Paris* TO *Washington*, etc.

A Preposition must always govern an objective case ; as, Go TO *him* ; He was BEYOND *Jordan*.

The part of a sentence before a preposition is called the *antecedent* term ; the part after it, the *subsequent* term.

Those words, in our language called PREPOSITIONS, placed before nouns or pronouns to which they refer, showing their relation, are mostly contained in the following list :

About,	Below,	Into,	Toward,
Above,	Beneath,	Of,	Under,
Across,	Beside,	Off,	Underneath,
After,	Besides,	On,	Until,
Against,	Between,	Over,	Up,
Amid- <i>st</i> ,	Betwixt,	Past,	Upon,
Among- <i>st</i> ,	Beyond,	Round,	With,
Around,	By,	Since,	Within,
At,	Down,	Through,	Without.
Athwart,	For,	Throughout,	
Before,	From,	Till,	
Behind,	In,	To,	

OBS.—*After, before, till, until, etc.*, are sometimes used as *prepositions*, and sometimes as *adverbs*.

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#### RELATIONS OF PREPOSITIONS.

PREPOSITIONS, in connecting words, show various *relations* between *objects*, which may be classed under the following appropriate terms, designating the analogy of each class ; as, *Causative, Instrumental, Intimate, Local, Opposite, Primary, Remote, Superior, Subordinate, etc.*

1. The connection of words by Prepositions may show a *Causitive relation* between objects; as, God *in* the beginning created the heaven and the earth; *In* him was life, and the life was the light of men.

2. The connection of words by Prepositions may show an *Instrumental relation*; as, Fire is extinguished *by* water; He swore *by* Heaven; I will be present *by* attorney; She killed him *with* a dagger; It was struck *with* lightning; Sanctify them *through* thy truth, etc.

3. The connection of words by Prepositions may show an *Intimate relation*; as, Come and sit *beside* me; She sits *on* his knee *with* her arm *around* his neck; They live *in* peace *among* themselves.

4. The connection of words by Prepositions may show a *Local relation*; as, Joseph lives *at* home; They go *through* Columbus *to* Pittsburg; Webster's dictionary lies *on* the table *in* the study; We came *from* Pennsylvania *to* Ohio, etc.

5. The connection of words by Prepositions may show an *Opposite relation*; as, Brother Charles is *across* the street; His hand will be *against* every man; James was *over* the river, etc.

6. The connection of words by Prepositions may show a *Primary relation*; as, Adam, the first *of* men, transgressed; *Before* Abraham was, I am; He was *before* me; We often forget the end *for* which we were created, and also the original state of man, etc.

7. The connection of words by Prepositions may show a *Remote relation*; as, Benjamin is *behind* the times; *From* Adam, we incline *to* evil; He lives *without* friends, It is *beyond* my comprehension; She is *past* recovery, etc.

8. The connection of words by Prepositions may show a *Superior relation*; as, God rules *over* all things; It is *beyond* dispute; The eagle soars *above* the clouds; The Majesty *on* high.

9. The connection of words by Prepositions may show a *Subordinate relation*; as, A traitor is *beneath* respect; Arnold died *without* friends; He was an officer *under* Washington, etc.

## MODEL FOR CLASSIFYING AND PARSING.

She came to America.

*She* is a pronoun; *came* is a verb; *to* is a preposition; *America* is a noun.

*She* . . is a personal *pronoun*, of the feminine gender, third person, singular number, agreeing with the noun represented, according to Rule 6; and nominative case to *CAME*, according to Rule 1.

*Came* . is an irregular *verb*, intransitive, indicative mode, pre-present tense, etc.

*To* . . . is a *preposition*.—(Prepositions connect words, and show the relation between objects.)—*To* connects and shows a local relation between *SHE* and *AMERICA*.

*America* is a *noun*, proper, of the neuter gender, third person, singular number, and objective case, governed by *to*, according to Rule 15. *Prepositions govern the objective case.*

## EXERCISES FOR CLASSIFICATION AND PARSING.

Buchanan lives in Washington. Be kind to all men. Be not overcome of evil. Charles is in the house. David will go with his father. Henry went from Boston to Europe. I am traveling toward the south. She is by herself. We live over the Ohio in Virginia. You must remember this throughout your whole life.

## ANALYTICAL EXERCISES.

THE AMERICAN CHIEF'S FAREWELL TO HIS OFFICERS.  
—"With a heart full of love and gratitude, I now take leave of you. I most devoutly wish that your latter



days may be as prosperous and happy as your former ones have been glorious and honorable. I cannot come to each of you to take my leave, but shall be obliged to you if each of you will come and take me by the hand."

*George Washington.*

PAST AND PRESENT POLITICS.—With the reānnexation of Florida to the Anglo-American dominion, the recognized extension of our western limit to the shores of the Pacific, and the partition of those new acquisitions between slavery and freedom, closed Monroe's first term of office; and with it a marked era in our history. All the old landmarks of party, uprooted, as they had been, first by the embargo and the war with England, and then by peace in Europe, had since, by the bank question, the internal improvement, and the tariff question, been completely superseded, and almost wholly swept away. At the Ithuriel touch of the Missouri discussion, the slave interest, hitherto hardly recognized as a distinct element in our system, had started up portentous and dilated, disavowing the very fundamental principles of modern democracy, and again threatening, as in the Federal Convention, the dissolution of the Union. It is from this point, already beginning, indeed, to fade away in the distance, that our politics of to-day take their departure.

*Richard Hildreth.*

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## VII.—CONJUNCTIONS.

A CONJUNCTION is used to connect words or sentences; as, *You and I* will stay; *but John or Jane* will go.

Conjunctions are divided into two classes: *Copulative* and *Disjunctive*.

A *Copulative* conjunction connects or continues a sentence, and implies an addition, supposition, reason or cause, etc.; as, Emma reads *and* writes; I will go *for* her, *because* she desires to come.

The principal copulative conjunctions are, *And, because, for, if, therefore, wherefore, etc.*

A *Disjunctive* conjunction connects words or continues a sentence, but denotes opposition of meaning; as, A sojourner, *though* humble, *yet* so independent, *that* *neither* vices of acquaintances, *nor* fear from jealousies, *or* fierce persecutions, mar his integrity.

The principal disjunctives are, *Although, but, either, neither, nor, or, though, unless, yet, etc.*

Sometimes conjunctions are followed by corresponding conjunctions; as, *Neither* he *nor* I am (be) able to do it.

#### MODEL FOR CLASSIFYING AND PARSING.

(*Class all concur.*)

Arabella *and* Cynthia are good children, *because* they obey their parents; *but* Abner is *neither* agreeable *nor* worthy of respect, *for* he disobeys his mother.

*Arabella* is a noun; *and* is a conjunction; *Cynthia* is a noun; *are* is a verb; *good* is an adjective; *children* is a noun; *because* is a conjunction; *they* is a pronoun; *obey* is a verb; *their* is a pronoun; *parents* is a noun; *but* is a conjunction; *Abner* is a noun; *is* is a verb; *neither* is a conjunction; *agreeable* is an adjective; *nor* is a conjunction; *worthy* is an adjective; *of* is a preposition; *respect* is a noun; *for* is a conjunction; *he* is a pronoun; *disobeys* is a verb; *his* is a pronoun; *mother* is a noun.

- Arabella . is a *noun*, proper, feminine gender, third person, singular number, and nominative to ARE, according to Rule 1.
- AND . . . is a copulative *conjunction*, and connects ARABELLA with CYNTHIA, according to Rule 16. *Conjunctions connect words or sentences.*
- Cynthia . is a *noun*, proper, feminine gender, third person, singular number, with ARABELLA connected, is in the nominative case, and requires a *verb* (are) in the plural, according to Rule 22. *Two or more nominatives taken in connection must have a verb in the plural.*
- Are . . . is an irregular *verb*, intransitive, (inflect,) indicative mode, present tense, third person, plural number, of the verb *be*, and agreeing with its nominatives ARABELLA and CYNTHIA, according to Rule 2.
- Good . . . is a describing *adjective*, of the positive degree, (irregular in declension — *good, better, best*,) and belongs to CHILDREN, according to Rule 3.
- Children . is a *noun*, common, of the masculine or feminine gender, (in this sentence it is feminine,) third person, plural number, and nominative case after *are*, according to Rule 11. *The verb BE and its inflections may have the same case after as before them.*
- BECAUSE . is a copulative *conjunction*, expressing a reason and connecting sentences, according to Rule 16.
- They . . . is a personal *pronoun*, of the feminine gender, third person, plural number, agreeing with ARABELLA and CYNTHIA, for which it is used, according to Rule 6; and nominative to obey, according to Rule 1.
- Obey . . . is a regular *verb*, transitive, etc., agreeing with its nominative THEY, according to Rule 2.
- Their . . . is a personal *pronoun*, of the feminine gender, third person, plural number, agreeing with ARABELLA

and CYNTHIA, for which it is used according to Rule 6. It is in the possessive case, governed by PARENTS, according to Rule 8. *The possessive case is governed by the noun possessed.*

Parents . . is a *noun*, common, of the masculine and feminine gender, etc., according to Rule 10.

BUT . . . is a disjunctive *conjunction*, here used to express opposition of meaning and connect sentences, according to Rule 16.

Abner . . is a *noun*, proper, masculine gender, etc., according to Rule 1.

Is . . . is an irregular *verb*, intransitive, etc., according to Rule 2.

NEITHER . is a disjunctive *conjunction*, used to express opposition of meaning and continue a sentence, showing an opposite meaning of AGREEABLE and WORTHY, according to Rule 16.

Agreeable is a describing *adjective*, etc., according to Rule 3.

NOR . . is a disjunctive *conjunction*, used to express opposition of meaning, and connects AGREEABLE to WORTHY, according to Rule 16.

Worthy . is a describing *adjective*, etc., according to Rule 3.

Of . . . . is a *preposition*, connecting WORTHY and RESPECT, showing a remote relation between them and ABNER.

Respect . is a *noun*, common, neuter gender, third person, singular number, and objective case, governed by OF, according to Rule 15. *Prepositions govern the objective case.*

FOR . . . is a copulative *conjunction*, expressing a reason, and connecting sentences, according to Rule 16.

He . . is a personal *pronoun*, of the masculine gender, third person, singular number, agreeing with ABNER, according to Rule 6; and nominative to DISOBEYS, according to Rule 1.

Disobeys . is an irregular *verb*, transitive, etc.—Rule. 2

His . . is a personal *pronoun*, of the masculine gender, third person, singular number, agreeing with ABNER, according to Rule 6. It is in the possessive case, governed by MOTHER, according to Rule 8.

Mother . . is a *noun*, common, of the feminine gender, third person, singular number, and objective case, governed by DISOBEYS, according to Rule 10.

#### EXERCISES FOR CLASSIFYING AND PARSING.

Adaline and Eliza are at home. George or Henry will go. I will call for John, if he is in the house. James will succeed, because he is industrious. Because he is industrious, he will succeed. He did accomplish it, but not very successfully. I come to you in the spirit of peace, yet you will not receive me. Cry aloud; for he is a god; either he is talking, or he is on a journey, or perhaps he sleepeth. We cannot thrive, unless we are industrious and frugal.

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#### ANALYTICAL EXERCISES.

THE GRAVE.—If thou art a child, and hast ever added a sorrow to the soul, or a furrow to the silvered brow of an affectionate parent—if thou art a husband, and hast ever caused the fond bosom that ventured its whole happiness in thy arms to doubt one moment of thy kindness or thy truth—if thou art a friend, and hast ever wronged, in thought, or word, or deed, the spirit that generously confided in thee—if thou art a lover, and hast ever given one unmerited pang to that true heart which now lies cold and still beneath thy feet—then be sure that



every unkind look, every ungracious word, and every ungentle action, will come thronging back upon thy memory, and knocking dolefully at thy soul; then be sure that thou wilt lie down sorrowing and repentant on the grave, and utter the unheard groan, and pour the unavailing tear; more deep, more bitter, because unheard and unavailing.

Then weave thy chaplet of flowers, and strew the beauties of nature about the grave; console thy broken spirit, if thou canst, with these tender, yet futile tributes of regret; but take warning by the bitterness of this thy contrite affliction over the dead, and henceforth be more faithful and affectionate in the discharge of thy duties to the living.

Washington Irving.

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### VIII.—PARTICIPLES.

A PARTICIPLE is a word so called because it partakes of the properties of a NOUN and of a VERB; as, *Having, making, etc.*

Participles become *nouns* by prefixing *the* to them; as, *The having* of friends; *The making* of peace.

All participles do not partake of the properties of a noun, as the passive or perfect participle, *held, made, having made.*

Participles sometimes lose the properties of a verb and become describing *adjectives*; as, *Willing, engaging, accomplished, etc.*; as, *A willing heart; Engaging manners; An accomplished scholar, etc.*

There are three Participles—the *Present*, the *Perfect*, and the *Compound Perfect*. All used in an active and passive sense.

The *Present Participle* denotes being or action continued or progressing, but not perfected. It always ends with *ing*; as, *Being, moving, sitting, passing; Being heard; Being seen.*

There are many words ending with *ing* that are not participles; such as *morning, evening, uninteresting*, etc. To distinguish participles, it will be remembered that all *participles* are derived from VERBS; thus, from *instruct, instructing; labor, laboring; rejoice, rejoicing, etc.*

The Perfect participle denotes being or action perfected or finished. When derived from a Regular verb, it corresponds with the Present tense, always ending with *ed*; as, *Loved, hated, abstracted*, etc. This participle may always be distinguished by its making sense with *being*; thus, *Being loved, being hated*, etc.

The Compound Perfect participle expresses what took place before something else mentioned. It is formed by placing the *Present participle* before the *Perfect participle* derived from any verb; as, *Having loved, having hated; Passive, Having been loved*, etc.

Participles have two characters, *Active* and *Passive*, corresponding to the *Active* and *Passive* voice of the verb, and are as follows:

	PRESENT.	PERFECT.	COMPOUND PERFECT.
ACTIVE.	Learning.....	learned.....	having learned.
PASSIVE.	Being learned...	learned.....	having been learned.
ACTIVE.	Loving.....	...loved.....	having loved.
PASSIVE.	Being loved.....	loved .....	having been loved.
ACTIVE.	Teaching... ..	...taught... ..	having taught.
PASSIVE.	Being taught....	taught .....	having been taught.

## MODEL FOR CLASSIFYING AND PARSING.

(Class all concur.)

Having finished the work assigned me, I retire from the great theatre of action, and bidding an affectionate farewell to this august body, under whose orders I have so long acted, I here offer my commission, and take my leave of all the employments of public life.—*Washington's Resignation.*

*Having finished* is a participle; *the* is an adjective; *work* is a noun; *assigned* is a participle; *me* is a pronoun; *I* is a pronoun; *retire* is a verb; *from* is a preposition; *the* is an adjective; *great* is an adjective; *theatre* is a noun; *of* is a preposition; *action* is a noun; *and* is a conjunction; *bidding* is a participle; *an* is an adjective; *affectionate* is an adjective; *farewell* is a noun; *to* is a preposition; *this* is an adjective; *august* is an adjective; *body* is a noun; *under* is a preposition; *whose* is a pronoun; *orders* is a noun; *I* is a pronoun; *have* is a verb; *so* is an adverb; *long* is an adverb; *acted* is a verb; *I* is a pronoun; *here* is an adverb; *offer* is a verb; *my* is a pronoun; *commission* is a noun; *and* is a conjunction; *take* is a verb; *my* is a pronoun; *leave* is a noun; *of* is a preposition; *all* is an adjective; *employments* is a noun; *of* is a preposition; *public* is an adjective; *life* is a noun.

HAVING FINISHED is a compound perfect participle, derived from the verb FINISH, present, *finishing*; perfect *finished*; compound perfect, *having finished*; and refers to I, according to Rule 17. *Participles refer to nouns or pronouns expressed or understood.*

- The . . . . . is a limiting *adjective*, and belongs to WORK, according to Rule 3.
- Work . . . . . is a *noun*, common, of the neuter gender, third person, singular number, and objective case, governed by the transitive participle HAVING FINISHED, according to Rule 18. *Participles retain the regimen of the verbs from which they are derived.*
- ASSIGNED . . . . . is a perfect *participle*, passive, derived from the verb ASSIGN, present *assigning*, perfect *assigned*, and refers to WORK, according to Rule 17.
- Me . . . . . is a personal *pronoun*, of the first person, singular number, and objective case, according to Rule 16. *The objective case is often governed by a preposition understood.*
- I . . . . . is a personal *pronoun*, of the first person, singular number, and nominative to RETIRE, according to Rule 1.
- Retire . . . . . is a regular *verb*, intransitive, indicative mode, present tense, first person, singular number, and agrees with its nominative I, according to Rule 2.
- From . . . . . is a preposition etc.—showing a remote relation, etc.
- The . . . . . is a limiting *adjective*, etc.
- Great . . . . . is a describing *adjective*, etc.
- Theatre . . . . . is a *noun*, etc.
- Of . . . . . is a *preposition*—showing a superior relation, etc.
- Action . . . . . is a *noun*, etc.
- And . . . . . is a *conjunction*, etc.
- BIDDING . . . . . is a present *participle*, derived from the verb BID, present *bidding*, and refers to I, according to Rule 17, etc.

## EXERCISES FOR CLASSIFYING AND PARSING.

He is laboring for wages. I heard a lady singing delightfully. John was playing on a violin. I have seen many a promising youth ruined by the use of tobacco and intoxicating liquors. The small boys having recited I dismissed school. The snow having abated we pursued our journey. We saw a herd of cattle grazing in a meadow.

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## ANALYTICAL EXERCISES.

THE RESPONSE TO WASHINGTON'S RESIGNATION by the President of Congress, *Mifflin*.

"Called upon by your country to defend its invaded rights, you accepted the sacred charge before it had formed alliances, and whilst it was without friends or a government to support you.

"You have conducted the great military contest with wisdom and fortitude, invariably regarding the rights of the civil power through all disasters and changes. You have, by the love and confidence of your fellow-citizens, enabled them to display their martial genius, and transmit their fame to posterity. You have persevered, till these United States, aided by a magnanimous king and nation, have been enabled, under a just Providence, to close the war in safety, freedom, and independence; on which happy event we sincerely join you in congratulations.

"Having defended the standard of liberty in this new world, having taught a lesson useful to those who inflict, and to those who feel oppression, you retire from



the great theatre of action with the blessings of your fellow-citizens; but the glory of your virtues will not terminate with your military command; it will continue to animate remotest ages. We feel with you our obligations to the army in general, and will particularly charge ourselves with the interest of those confidential officers who have attended your person to this affecting moment.

“We join you in commending the interests of our dearest country to the protection of Almighty God, beseeching Him to dispose the hearts and minds of its citizens to improve the opportunity afforded them of becoming a happy and respectable nation; and for you we address to Him our earnest prayers, that a life so beloved may be fostered with all His care; that your days may be happy as they have been illustrious, and that He will finally give you that reward which this world cannot give.”

“The United States, in Congress assembled, receive, with emotions too affecting for utterance, the solemn resignation of the authority under which you have led their troops with success through a perilous and doubtful war.—*David Ramsey.*

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## IX. INTERJECTIONS.

Interjections are words used to express strong emotion or sudden excitement of the mind; as, *Alas!* my fate is sealed; *Hail!* glorious liberty; *Hark!* the cannon's opening roar; *O!* virtue, how amiable thou art.

Interjections are nothing more than instinctive vocal sounds produced by excitement of the mind ; they have no grammatical arrangement with other words, and scarcely deserve a classification in written language. Most any word may become an *Interjection* when used with emotion ; as, *Astonishing ! shocking ! strange !* Also a detached phrase, indicating strong feeling, becomes an interjection ; as, *Ungrateful wretch !* etc.

The free use of INTERJECTIONS in ordinary conversation indicates thoughtlessness and weakness of intellect, etc. The following is a list of INTERJECTIONS in common use :

Adieu !	Ha !	Ho !	O brave !
Ah !	Hail !	Hum !	O strange !
Aha !	Halloo !	Hush !	Pshaw !
Alas !	Hark !	Hurrah !	See !
Alack !	Hey !	Lo !	Terrible !
Away !	Hey-dey !	O !	Tremendous !
Begone !	Hist !	Oh !	Well-a-day !

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#### ANALYTICAL EXERCISES.

Ah ! pity the helpless. A horse ! A horse ! My kingdom for a horse ! Ah ! the misery of suspense. Behold ! the stripes and stars. His reason, alas ! has failed him. Life ! life ! only let me live. Oh ! the desolation of bereavement. Oh ! bear me to some solitary cell ! Arise ! O Lord ! O God ! lift up thy hand.

#### THE WRECK OF THE ARIEL.

"Poor wretch !" muttered his companion ; "you must go, like the rest of us ; when the death-watch is called, none can skulk from the muster."

"I can swim," Dillon continued, rushing, with frantic eagerness, to the side of the wreck. "Is there no billet of wood, no rope, that I can take with me?"

"None; everything has been cut away or carried off by the sea. If ye are about to strive for your life, take with ye a stout heart and a clean conscience, and trust the rest to God!"

"God!" echoed Dillon, in the madness of his frenzy; "I know no God! there is no God that knows me!"

"Peace!" said the deep tones of the cockswain, in a voice that seemed to speak in the elements; "blasphemer, peace!"

The heavy groaning, produced by the water, in the timbers of the Ariel, at that moment added its impulse to the raging feelings of Dillon, and he cast himself headlong into the sea.—*James F. Cooper.*

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## THE CLASSIFIC CHARACTER OF WORDS.

The Grammatical character of a word is understood by its formation and meaning, or the office it performs in a sentence. The same word is often used in different parts of speech; and the class to which a word belongs can only be determined by the office it performs, or the sense in which it is used, as may be seen from the few following examples:

HONOR .	is	sometimes	a	noun ;	as,	Our	nation's	<i>honor</i> .
"	"	"	"	a	verb ;	as,	<i>Honor</i>	thy father.
JUDGE .	"	"	"	a	noun ;	as,	The	just <i>Judge</i> .
"	"	"	"	a	verb ;	as,	<i>Judge</i>	not, be not <i>judged</i> .
LOVE .	"	"	"	a	noun ;	as,	God	is <i>love</i> .
"	"	"	"	a	verb ;	as,	Christians	<i>love</i> God.
PLAY .	"	"	"	a	noun ;	as,	Boys	love <i>play</i> .
"	"	"	"	a	verb ;	as,	Boys	<i>play</i> carefully.
PRESENT	"	"	"	a	noun ;	as,	She	received a <i>PRESENT</i> .
"	"	"	"	a	verb ;	as,	They	<i>present</i> a petition.
"	"	"	"	an	adjective ;	as,	The	<i>present</i> tense, etc.

OBS.—Classifying words like the foregoing examples can easily be performed by the meaning ; the distinction of the following list of examples is less obvious, though determined on the same principle :

AFTER	is	sometimes	an	adjective ;	as,	An	<i>after</i>	period.
"	"	"	"	an	adverb ;	as,	I	will go <i>after</i> you return.
"	"	"	"	a	preposition ;	as,	He	will come <i>after</i> me.

OBS.—Above, before, beneath, etc., are also sometimes adverbs and sometimes prepositions.

FOR .	is	sometimes	a	preposition ;	as,	He	fought	<i>for</i> our liberty.
"	"	"	"	a	conjunction ;	as,	I	will go, <i>for</i> he calls me.

MORE	is	sometimes	an adjective ; as, Send us <i>more</i> men.
"	"	"	an adverb ; as, Israel loved Joseph <i>more</i> than all his children.
MUCH	"	"	a noun ; as, <i>Much</i> is given, <i>much</i> will be required.
"	"	"	an adjective ; as, He had <i>much</i> money.
"	"	"	an adverb ; as, I was <i>much</i> delighted.
WHAT	"	"	a pronoun ; as, This is <i>what</i> I desired.
"	"	"	an adjective ; as, See <i>what</i> colors this silk exhibits.
"	"	"	an adverb ; as, <i>What</i> by force and <i>what</i> by persuasion.
"	"	"	an interjection ; as, <i>What !</i> another, and still the same.
YET	"	"	an adverb ; as, He has not <i>yet</i> come.
"	"	"	a conjunction ; as, <i>Yet</i> I say unto you, rejoice.

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## DERIVATION.

In Grammar *Derivation* is that part of Philology which treats of the *drawing* or *tracing* of a word or words from the root or original, comprehending the various inflections and modifications of words, showing how they are formed from their simple roots, etc.

Our language in the United States being of a Polyglot character, the roots or radicals from which many of our words emanate may be traced through various



tongues; and from the languages derived of diverse nations composing our American people—primitives have been collected from which we may have a vocabulary—peculiar to our country that will give us a correct basis for an American literature—and our language is not all, nor yet to so great an extent, derived from the Anglo-English as to deprive us of a title to our own tongue, may be satisfactory—from the few following specimens of the Anglo-Saxon and English languages—written at different periods:

Alfred, an Anglo-Saxon king, reigned from A. D. 871 to A. D. 901. Language of his day.

## ANGLO-SAXON.

Earnulf cyninge gefeaght  
with thæm ræde-here ær tha  
scip comon, mid East-Franc-  
um, and Seaxum, and Bæge-  
rum, and hine geflymode.  
And thry Scottas comon to  
cyninge on anum bate, butan  
ælum gerethum, of Hibernia;  
and thonon hi hi bestælon,  
forthon the hi woldon for  
Godes lufan on eltheodienesse  
bion, hy ne rohton hwær.

## A LITERAL TRANSLATION.

Earnulf, the king, fought  
*with* the cavalry *ere* the ships  
come, with the East-Frances,  
and Saxons, and Bavarians, *and*  
put them to flight. *And*  
three Scots came to *Ælfred*, the  
king, in a boat without any  
rowers, from Hibernia, *and*  
thence they privately with-  
drew, because that they would  
*for* God's love be in a state of  
pilgrimage, they should not be  
anxious where.

Edgar, an Anglo-Saxon king, reigned from A. D. 973 to A. D. 990. Extract from Laws of King Edgar:

## ANGLO-SAXON.

We lærat that ælc christen  
man his bearn to christen-  
dome *geornlice* wænige, and  
him pater noster and credon  
tæce.

## A LITERAL TRANSLATION.

We order *that* each Christian  
*man* earnestly accustom *his*  
children to Christianity, and  
teach him the Pater Noster *and*  
Creed.

The following is from an English translation of the Scripture by John Wickliff, in the reign of Henry the VI., about A. D. 1430, and also our present Polyglot translation, printed in Philadelphia, A. D. 1848, 1 John 1.

That thing that was fro the bigynning, which we herden, which we sigen with oure igen, which we biheelden and oure hondis touchiden of the word of liif. and the liif is schewid, and we saigen, and we witnesen and tellen to you euerlasting liif that was anentis the fadir and apperidetous. therefore we tellen to you that thing that we sigen and herden, that also ye haue felowschip with us and oure felowschip be with the fadir and with his sone iesu crist. and we writen this thing to you, that ye haue ioie, and youre ioie be ful. and this is the tellyng that we herden of him and tellen to you, that god is ligt, and ther ben no derknessis in hym. if we seien that we hau felowschip with him, and we wandren in derknessis, we lien and doen not treuthe. but if we walken in ligt as also he is in ligt we hau felowsehip togidre, and the blood of iesu crist his sone cleuseth us fro al synne, if we seein that we haue no synne we disseyuen ussliif, and treuthe is not in us. if we knowlechen oure synnes, he is feithful and iust that he forgyve to us oure synnes, and clense us fro al wickednesse. and if we seien that we hau not synned, we maken him a lier, and his word is not in us.

That which was from the beginning, which we have heard, which we have seen with our eyes, which we have looked upon, and our hands have handled, of the word of life;

(For the life was manifested, and we have seen *it* and bear witness, and show unto you that eternal life which was with the Father, and was manifest unto us;)

That which we have seen and heard declare we unto you, that ye also may have fellowship with us; and truly our fellowship is with the Father, and with his son Jesus Chrit.

And these things write we unto you that your joy may be full.

This then is the message which we have heard of him, and declare unto you, that God is light, and in him is no darkness at all.

If we say that we have fellowship with him, and walk in darkness, we lie, and do not the truth:

But if we walk in the light, as he is in the light, we have fellowship one with another, and the blood of Jesus Christ his Son clenseth us from all sin.

If we say that we have no sin, we deceive ourselves, and th truth is not in us.

## DERIVATION OF WORDS.

Words which we have adopted from other languages without change or with slight variations may be considered as *primitive* or radical words in our use, and also those, peculiar to our country, or coined by our people; as, *American, form, man, etc.*

A word formed by joining a letter or syllable to a primitive, to modify its meaning, is a derivative word; as, *American, reform, manly.*

A word formed by uniting two or more entire words is a *compound* word; as, *Inkstand, railroad, school-house.*

Words of one class or part of speech are derived from various other classes, as follows:

NOUNS are derived from *Verbs*; as, From the verb *love* comes *lover*; *visit, visiter*; *wait, waiter*, etc.

Some nouns are derived from adjectives; as, From *gentle*, *gentleness*; *meek, meekness*; *wicked, wickedness*; *wise, wisdom*; etc.

VERBS are derived from *Nouns*; as, From the noun *salt* comes "to *salt*," etc.; also from *Adjectives*; as, From *warm*, "to *warm*," etc.; and also from *Adverbs*; as, From the adverb *forward*, "to *forward*." Sometimes verbs are formed by adding *en* to nouns and more especially to adjectives; as, from *length*, *lengthen*; *bright, brighten*; *short, shorten*, etc.

ADJECTIVES are derived from *Nouns*, and vary according to their indication.

Adjectives denoting the matter out of which any-

thing is made, are derived from Nouns by adding *en*; as, From earth, *erathen*; oak, *oaken*; wood, *wooden*; wool, *woolen*, etc.

Adjectives denoting abundance are derived from Nouns by adding *ful*; as, From fruit, *fruitful*; sin, *sinful*, etc.

Adjectives denoting plenty are derived from Nouns by adding *y*; as, From health, *healthy*; might, *mighty*; wealth, *wealthy*, etc. Also those with some kind of diminution are derived from nouns by adding *some*; as, From light, *lightsome*; toil, *toilsome*; trouble, *troublesome*, etc.

Adjectives denoting want are derived from Nouns by adding *less*; as, from care, *careless*; joy, *joyless*; worth, *worthless*, etc.

Adjectives denoting likeness are derived from Nouns by adding *ly*; as, from court, *courtly*; earth, *earthly*; man, *manly*, etc.

Some adjectives are derived from nouns, and sometimes from other adjectives by adding *ish*, which import diminution and similitude; as, Child, *childish*; thief, *thieveish*; black, *blackish*; white, *whitish*, etc.

ADVERBS of quality are derived from Adjectives by adding *ly* or changing *le* into *ly* indicating the same quality; as, from base, *basely*; glorious, *gloriously*; honorable, *honorably*, etc.

The derivation of one class of words from other classes is so numerous that it would be extremely difficult, and nearly impossible to enumerate them by the foregoing method of examples. But from what has



been given to illustrate, it will be understood, that the primitives of our language are not many, and that the derivatives formed by *Prefixes* and *Affixes* compose the greater number of the words in our usage.

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## PREFIXES AND AFFIXES.

A PREFIX is a syllable or syllables joined to the beginning of a word ; as, *A-board, anti-Christian, return, unwise ; A, anti, re, and un, are prefixes.*

In applying *Prefixes* to primitives or radicals certain changes take place to make the sound more agreeable ; as may be understood from the following examples :

1. The *final* letter of a *Prefix* is sometimes omitted ; as, *Ant-arctic* for *anti-arctic* ; *co-existent* for *con-existent*, etc.

2. The *final* letter of a *Prefix* is often changed to one which will harmonize with the first letter of the primitive word ; as, *Impious* for *inpius* ; *sympathetic* for *synpahetic*, etc.

3. The *final* letter of the *Prefix* generally becomes the same as the first letter of the primitive ; as, *Ad—approach* ; *con—collapse* ; *ob—oppose*, etc.

The principal Prefixes which undergo this change are AD changed to (*ac, af, ag, al, an, ap, as, at*;) CON—to (*com, col, cor*;) EN—to (*ec, ef, em*;) DIS—to (*dif, di*;) OB—to (*oc, of, op*;) SUB—to (*suc, suf, sug, sup*;) SYN—to (*sym, syl*;) etc.

To show the use and changes of these prefixes they may be joined to the following primitives ; as, Joining the changes of AD to —*credit, —firm, —gree, —lude, —nex, —peal, —range, —sign, —tend*, etc. Of CON to —*mend, —lapse, —rect*, etc. Of DIS to —*form, digrees*. Of EN to *embrace*, etc. Of EX to —*centre, —fuse*, etc. Of OB to —*casion, —fer, —pose*, etc. Of SUB to —*ceed, —fix, —gest, —pose*, etc. Of SYN to *sympathy, syllogism*, etc.



The following *lists* contain the most common Prefixes in use, they are chiefly *prepositions* of Greek, Latin, or Saxon origin. The radicals to which they are prefixed are not always used as distinct words in our language.

The meaning of *primitives* may generally be determined by the application of different prefixes ; as, From comparing *compel*, *dispel*, *expel*, *impel*, *propel*, etc., it may readily be observed that *pel* means to *drive* or *move*, etc.

#### GREEK PREFIXES.

PREFIX.	SIGNIFICATION.	EXAMPLE.
A or an,	<i>without.</i>	<i>Anonymous</i> (name).
Amphi,	<i>both, double.</i>	<i>Amphibious</i> (living).
Ana,	<i>through, up.</i>	<i>Anatomy</i> (cut).
Anti,	<i>against.</i>	<i>Antichristian.</i>
Apo or Aph.	<i>from.</i>	<i>Apogee</i> (earth).
Dia,	<i>through.</i>	<i>Diameter</i> (measure.)
Epi,	<i>upon.</i>	<i>Epitaph</i> (tomb).
Hpper,	<i>over, above.</i>	<i>Hypercritical.</i>
Hopo,	<i>under.</i>	<i>Hypocrit.</i>
Meta or Meth,	<i>change, beyond.</i>	<i>Metamorphose</i> (from).
Para,	<i>from, against.</i>	<i>Paradox</i> (opinion)
Peri,	<i>around.</i>	<i>Perimeter</i> (measure).
Syn,*	<i>with.</i>	<i>Sympathy</i> (feeling).

#### PREFIXES OF LATIN ORIGIN.

PREFIX.	SIGNIFICATIONS.	EXAMPLES.
A ab, abs,	<i>from, away.</i>	<i>Avert, abstract.</i>
Ad,*	<i>to, at, towards.</i>	<i>Adjoin, approach</i> (move).

Those prefixes marked thus \* have various forms.

PREFIX.	SIGNIFICATIONS.	EXAMPLES.
Ante,	<i>before.</i>	<i>Antecedent</i> (going). [ing.
Bene,	<i>good, well.</i>	<i>Benevolent, beneficent</i> (do-
Bis or bi,	<i>twice, two.</i>	<i>Bisect</i> (cut), <i>biped</i> (feet) .
Circum,	<i>about, around.</i>	<i>Circumnavigate</i> (sail).
Con,*	<i>together, with.</i>	<i>Collapse, confirm.</i>
Contra,	<i>against.</i>	<i>Contradict</i> (speak).
De,	<i>from, down.</i>	<i>Dethrone, detract</i> (draw).
Dis,*	<i>apart, asunder.</i>	<i>Distract, divert</i> (turn).
E (ex),*	<i>out of, from.</i>	<i>Eject</i> (cast), <i>expel</i> (drive).
Extra,	<i>beyond.</i>	<i>Extraordinary.</i>
In,*	<i>into, in not.†</i>	<i>Inform, inactive.</i>
Inter,	<i>between.</i>	<i>Interpose</i> (place).
Intro,	<i>in, within.</i>	<i>Introduce</i> (lead).
Non,	<i>not.</i>	<i>Nonconformist,</i>
Ob,*	<i>against.</i>	<i>Obstruct</i> (build).
Per,	<i>by, through.</i>	<i>Perfect</i> (made).
Post,	<i>after.</i>	<i>Postpone</i> (place)
Pre,	<i>before.</i>	<i>Precede</i> (go).
Pro,	<i>for, forth, forwards.</i>	<i>Pronoun, progress</i> (go).
Pater,	<i>beyond, past.</i>	<i>Paternal.</i>
Re,	<i>again, back.</i>	<i>Recall.</i>
Retro,	<i>backwards,</i>	<i>Retrograde</i> (move).
Se,	<i>apart, separation.</i>	<i>Secede</i> (go).
Sine,	<i>without.</i>	<i>Sinecure</i> (cure).
Sub,*	<i>under.</i>	<i>Subscribe</i> (write).
Super,	<i>beyond, over.</i>	<i>Superscribe</i> (write).
Trans,	<i>change, over.</i>	<i>Transplant.</i>
Uni,	<i>one.</i>	<i>Uniform.</i>

† Before a verb *IN* signifies into, in, and sometimes against; before an adjective it has a negative meaning.

## PREFIXES OF SAXON ORIGIN AND OTHERS.

PREFIX.	SIGNIFICATION.	EXAMPLE.
A,	<i>at, in, on.</i>	<i>Asleep, Aboard,</i>
Be,	<i>for, near, on.</i>	<i>Beside, bestir.</i>
For,	<i>against, from.</i>	<i>Forbid, forsake.</i>
Fore,	<i>before.</i>	<i>Foresee, foretell.</i>
Mis,	<i>error, wrong.</i>	<i>Mistake, Misspell,</i>
Over,	<i>above, beyond,</i>	<i>Overdo, overload.</i>
Out,	<i>beyond, move.</i>	<i>Outrun, Outgrow.</i>
Un,	<i>negation, not.</i>	<i>Unwise, unkind,</i>
Under,	<i>beneath, inferior.</i>	<i>Understand, undergo.</i>
Up,	<i>above, subversion.</i>	<i>Uplift, upset.</i>
With,	<i>against, from.</i>	<i>Withstand, withdraw.</i>

Many of the radicals to which the foregoing prefixes are added are not distinct words in our usage. The following model for analyzing derivative words, will enable to understand the power and meaning of words of this class :

## MODEL FOR ANALYZING.

INSUFFICIENT is a derivative word, derived from IN and SUFFICIENT.

In . . . . . is a prefix, signifying not.

Insufficient .. is a radical, signifying competent, Hence INSUFFICIENT, *not enough, not competent, etc.*

To some radicals *two* prefixes are added, each having its peculiar force at the same time ; as, *Re-ad-mit, recon-struct*. An explanation of each *prefix* should be given.

In the study of our language it is good exercise to take the dictionary and from any radical give the derivatives and explain them.

MODEL.

RADICAL FORM, *Manner, method, shape, etc.*

*Conform*, to form *together* or *with*, i. e., to assimilate; to comply.

*Deform*, to form *from* [an exact shape], i. e., to disfigure.

*Inform*, to form *in* [the mind], i. e., to teach; to tell.

*Perform*, to form *through*, i. e., to execute; to finish.

*Reform*, to form *again*, i. e., to amend; to review.

*Transform*, to form *over*, i. e., to change the form; to shape, etc.

AFFIXES OR SUFFIXES.

AN AFFIX, in forming derivative words, is a syllable or syllables placed *after* a radical; as, *Faithful*, *knave-ish*, *useless—ful*, *ish*, and *less* are affixes.

In the application and use of *Affixes*, the final letter or letters of the radical are frequently changed, as may be understood from the following examples:

1. CHANGING THE FINAL LETTERS.—A *Radical* word ending with *y*, preceded by a consonant, generally changes the final *y* into *i*, otherwise it usually remains unchanged; as, *Duty-es*, *duties*; *happy-est*, *happiest*, etc. If the affix commences with *i* the final *y* of the radical remains unchanged; as, *Marry-ing* to marrying; *pray-ing* to praying, etc.

2. DROPPING THE FINAL LETTER.—In joining an affix beginning with a vowel, the final vowel of the radical is dropped in most all words ending with *e* silent, as *Love-ing* to loving. Also the same in some words ending with *y* and *i*; as, *Felicity*, *felicitate*; *deism*, *deism*, etc.

3. The final letters *le* when followed by *ly* are dropped; as, Noble-*ly*, nobly; so also *t* or *te* before *ce* or *cy*; as, Vagrant-*cy*, vagrancy; prelate-*cy*, prelacy, etc.

EXCEPTIONS.—The final *e* is retained when preceded by *c* or *g*; as, Peace-*able*, peaceable; change-*able*, changeable, etc.

4. DOUBLING THE FINAL LETTER.—Joining affixes beginning with a vowel to a monosyllable, or any word accented on the *last* syllable, the final of such radicals being a single consonant, preceded by a single vowel, is doubled; as, Dig-*ing*, digging; defer-*ing*, deferring. The final letter remains single in such words as defending, differing, repairing, etc.

5. Many words ending with *l*, such as cancel, cavil, chisel, counsel, duel, equal, grovel, libel, model, pencil, revel, trammel, travel, tunnel, etc., though not accented on the last syllable, double the *l* on receiving the affix beginning with a vowel.

6. So also observe doubling the final letters of such radicals as bias, kidnap, worship, etc.—bias-*sing*, kidnap-*ping*, worship-*ping*, etc.

#### PRINCIPLE AFFIXES.

The following *lists* contain the principle affixes classed according to their signification :

1. AFFIXES SIGNIFYING THE PERSON WHO.—An, ant, ar, ard, ary, ee, eer, ent, ess, ian, ine, ist, ite, ive, ix, ner, or, res, ster, yer, zen, etc.

*Examples*—American, one who lives in America; Adversary, one who opposes; Beggar, one who begs; Actress, a female who acts; and so of the following: Actor, arithmetician, citizen, dotard, economist, favorite, heroine, instructress, laborer, lawyer, mortgagee, partner, poetess, president, teamster, testatrix, etc.

2. AFFIXES SIGNIFYING THE ACT, QUALITY, OR STATE, OF THE THING WHICH.—Acy, ade, age, al, ance, ancy, dom, ense,



ency, ety, hood, ice, ion, ism, ment, mong, ness, ric, ry, ship, th, ty, ude, (*tude*,) ure, etc.

*Examples*—Coinage, the *act* of coining, inventing; Meekness, the *quality* of being meek, mild; Neighborhood, a *state* or place near, intimate; Truth, the *thing* which is correct, real, exact; and so of, Allimony, bishopric, bondage, cannonade, christendom, commandment, despotism, emergency, erection, expectancy, goodness, justice, novelty, pressure, privacy, quietude, repentance, rivalry, scholarship, variety, etc.

3. AFFIXES SIGNIFYING ABOUNDING IN OR BELONGING TO THE PROPERTY.—Ac, al, an, (*ian, ean*,) ar, ary, ate, ey, ful, ic, (*tic* or *atic*,) ile, ine, ish, ory, ose, ous, (*ious, eous, nous*,) y, etc.

*Examples*—Affectionate, *abounding* in love or affection; Washingtonian, *belonging* to Washington; also of, Adamantine, autumnal, consular, discretionary, elegiac, emblematic, hopeful, juvenile, lunatic, sunny, transitory, verbose, wondrous, woody, etc.

4. AFFIXES SIGNIFYING TO CAUSE TO MAKE.—Ate, (*iate nate*), en, fy, ize, ise, etc.

*Examples*—Alienate, to *make* an alien; and so of Civilize, criticise, justify, soften, etc.

5. AFFIXES SIGNIFYING DIMINUTION.—Cle, cule, kin, let, ling, ock, etc.

*Examples*—Corpuscle, a *little* body or particle; and so of Animalcule, duckling, eaglet, hillock, lambkin, etc.

6. A FEW MISCELLANEOUS AFFIXES.—ABLE, (*ible*,) *capable* of; as, Credible. ICS, *science* of, mathematics. ISH, *somewhat*; as, Bluish. IVE, *tending to*; as, Delusive. LESS, *without*; as, Sleepless. LIKE, *re-sembling*; as, Warlike. LY, *in manner*; as, Wisely. WARD, *towards*; as, Westward, etc.

The following terminations are properly grammatical inflections denoting the class, property, or power of a noun, verb, adjective, or adverb :

## EXAMPLES.

ES or S, \* signifies more than one (*plural*) ; as,  
Churches, days.

ED or D *preterate* or past time ; as, Joined, loved.

ER, EST, *more* and *most* ; as, Milder, mildest.

ING, *continuing to do* ; as, Pleasing, seeing, etc.

In the foregoing list of various affixes, the general significations are given. The particular variations of their meaning to suit given cases will readily suggest themselves.

MODEL FOR ANALYSIS. (*Quietude.*)

QUIETUDE is a derivative word—derived from *quiet* and *ude*.

QUIET . . is the radical—signifying rest.

UDE . . . is the affix, and signifies state of.

Hence QUIETUDE—*state of rest*.

By this analysis with the foregoing models for prefixes and affixes, we can analyze all words having either, or both a prefix and an affix. All compounds words may be analyzed according to the following :

MODEL.—(*Sea-breeze.*)

Sea-breeze is a compound word, formed from

Sea, . . . which means the *ocean*, and

Breeze, . which means a *gentle wind*.

Hence SEA-BREEZE—a *gentle wind* from the *ocean*.

\* Where *es* or *s* is added to the tense of *verbs* it denotes the singular number.

## PART III.

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### ANALYTICAL SYNTAX.

SYNTAX embraces that part of Grammar which treats of the proper arrangement of words, and formation of sentences in general.

A Sentence is an assemblage of words to express thought ; and may contain one or more propositions.

A *Proposition* is the combination of an agent and a predicate ; as, *Man is mortal*.

The component parts of a sentence are its *elements*, which may be either *words*, *phrases*, or *clauses*.

Those elements which are essential to the formation of a sentence, are called *principal elements*, those which are not essential, are called *subordinate elements*.

A *simple* sentence contains but one proposition ; as, *Time passes ; The winds blow*.

In a *complex* sentence there may be two or more dissimilar propositions ; as, *When the winds blow, the trees bend*.

A *compound* sentence contains two or more similar propositions ; as, “ *The winds blow and the trees bend*.”

In the sentence, "*When the wind blows, the trees bend,*" the first proposition wholly *depends* on the latter, so they are *dissimilar*. In the following example, "*The winds blow and the trees bend,*" the two propositions are *independent* of each other, hence they are *similar*.

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#### OBJECTS, OR THINGS, AND THEIR ATTRIBUTES.

NOUNS or all *persons, animals, places, and things*, whether material or immaterial, are called *Objects*—let it be remembered that the *names* of all *objects* which we can see, feel, taste, hear, or think of, are NOUNS.

In the following sentences the *nouns* or *objects* may be pointed out :

The soil of Ohio produces wheat, rye, barley, oats, corn, potatoes, flax, hay, and pasture. The State is well adapted to husbandry, producing horses, cattle, sheep, hogs, and poultry—not surpassed by any country.

#### EXERCISES.

FILIAL AFFECTION.—I sought my mother's grave; the weeds were already matted over it, and the tombstone was half hid among nettles. I cleared them away, and they stung my hands; but I was heedless of the pain, for my heart ached too severely. I sat down on the grave, and read over and over again the epitaph on the stone.

It was simple—but it was true. I had written it myself. I had tried to write a poetical epitaph, but in vain ; my feelings refused to utter themselves in rhyme. My heart had gradually been filled during my lonely wanderings ; it was now charged to the brim, and overflowed. I sank upon the grave, and buried my face in the tall grass, and wept like a child. Yes, I wept in manhood upon the grave, as I had in infancy upon the bosom of my mother. Alas ! how little do we appreciate a mother's tenderness while living ! how heedless are we in youth of all her anxieties and kindness ! But when she is dead and gone ; when the cares and coldness of the world come withering to our hearts ; when we find how hard it is to meet with true sympathy ; how few love us for ourselves ; how few will befriend us in our misfortunes ; then it is that we think of the mother we have lost. It is true I had always loved my mother, even in my most heedless days ; but I felt how inconsiderate and ineffectual had been my love. My heart melted as I retraced the days of infancy, when I was led by a mother's hand, and rocked to sleep in a mother's arms, and was without care or sorrow. " O my mother ! " exclaimed I, burying my face again in the grass of the grave, " O that I were once more by your side ; sleeping, never to wake again on the cares and troubles of this world ! " *Washington Irving.*

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## PROPERTIES OF OBJECTS.

There are certain properties belonging to all objects termed *attributes*, as when we say, The ROSE is *beautiful, fragrant, red, sweet, white, yellow*, etc.—*Beautiful, fragrant, red*, etc., are *attributes* of the ROSE.



ATTRIBUTES are of three kinds :—

1. — Those denoting the CLASS of objects ; as, BEAST, FOWL, TREE, etc. The CLASS to which the following *objects* belong may be given :—

*America, apple, bachelor, Bible, cat, coffee, child, Columbus, corn, Dictionary, horses, James, Legislator, Ohio, oak, silver, water, Washington, violin, etc.* Example, *America*—a PLACE, a COUNTRY ; *Apple*—a SUBSTANCE, a FRUIT, etc.

2. — Those denoting the QUALITIES of objects ; as, GOOD, SWEET, YOUNG, etc. The QUALITIES to which the following *objects* belong may be given :—

*Cherry, cloud, forest, fishes, garden, gold, horse, man, mountain, river, rose, sin, sky, truth, virtue, etc.* Example, *Cherry*—GOOD, GREEN, RED RIPE, SOUR, SWEET, etc.

3. — Those denoting the ACTION of objects ; as, Crawl, fly, speak, etc. The *Actions* to which the following objects belong may be given :—Bird, beast, child, earth, house, insect, men, publisher, serpents, stars, trees, wind, etc. Example, Bird—*Chirp, eat, fly, hatch, hop, run, sit, sing, sleep, etc.*

#### EXERCISES.

OUR CCUNTRY'S RESPONSIBILITIES TO THE WORLD.—  
Let it be remembered, that it has ever been the pride and boast of America that the rights for which she contended were the rights of human nature. By the blessing of the Author of these rights on the means exerted for their defence, they have prevailed over all

opposition. \* \* \* No instance has heretofore occurred, nor can any instance be expected hereafter to occur, in which the unadulterated forms of republican government can pretend to so fair an opportunity of justifying themselves by their fruits. In this view, the citizens of the United States are responsible for the greatest trust ever confided to a political society. If justice, good faith, honor, gratitude, and all the other qualities which ennoble the character of a nation, and fulfill the ends of government, be the fruits of our establishments, the cause of Liberty will acquire a dignity and lustre which it has never yet enjoyed; and an example will be set which cannot but have the most favorable influence on the rights of mankind. If, on the other side, our governments should be unfortunately blotted with the reverse of these cardinal and essential virtues, the great cause which we have engaged to vindicate will be dishonored and betrayed; the last and fairest experiment in favor of the rights of human nature will be turned against them; and their patrons and friends exposed to be insulted and silenced by the votaries of tyranny and usurpation.

*James Madison.*

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#### UNITING ATTRIBUTES TO OBJECTS.

AN ATTRIBUTE may be joined to an *object* in two ways:—1. It may be *assumed* of it; as, *Clear* light, *hilly* country, *rough* sea, *strong* horses, *venomous* reptiles, etc.

2. It may be *predicated* of it; as, *The light is clear*; *The country is hilly*; *The sea is rough*; *horses are strong*; *Reptiles are venomous*, etc.

## EXERCISING ON ASSUMING AND PREDICATING.

ASSUME and PREDICATE the following *properties* of Gold:—  
*Heavy, porous, precious, rough, yellow*; Of a Horse—*Active, brave, bay, dead, frantic, gray, heavy, lame, nimble, noble, old, sick, sorrel, spirited, white, wild, young, etc.*; Of Water—*Bitter, clear, cold, fresh, pure, salt, turbid, warm, etc.*

MODEL.—1. POROUS gold, YELLOW gold, etc. 2. Gold is POROUS, gold is YELLOW, etc.

When an attribute is assumed of its object it *modifies* or *limits* it, because it restricts a general to a particular class; as, for example—"HORSES" means all the horses in the world, but "BLACK HORSES" applies to those of that denomination or color, excluding *gray, sorrel, white* and all other colored horses.

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 PROPOSITIONS.

When an *attribute* is predicated of an *object* the two united form a *Proposition* or *simple sentence*; as, *Grass grows*; *Snow is white*; *The Moon is a satellite*, etc.

A *Proposition* is the combination of an *Agent* and *Predicate*, and is either a *simple sentence*, or part of a *complex* or *compound sentence*.

The AGENT of a Proposition is *that* of which something is affirmed; as, *Boys play*; *Horses run*.

The PREDICATE of a Proposition is that which is *affirmed* of the AGENT; as, *Horses run*; *The winds are blowing*, etc.

OBS.—The Predicate may be either *affirmed* or *denied* of the Agent; but the denial of any thing is only affirming a negative; as, The fruit is *not ripe*—that is to say, the fruit is *green*, etc.

The Agent of a sentence is commonly a *noun* or *pronoun*; as, *James* writes; *He* teaches, etc.

OBS.—Any *letter*, *syllable*, *word*, *phrase*, or *proposition*, may be the AGENT, when used as a *noun*; as, *A* is a vowel; *Is* is a verb; *To study* is profitable; “*That the earth revolves on its axis* is clearly proved.” etc.

The PREDICATE consists of two parts—the *verb* or *copula* and the *attribute*; as, *Snow is white*. *Is* is the copula, and *white* the attribute, etc.

The COPULA of the PREDICATE is some modification (*am*, *is*, *are*, *was*, etc.) of the verbe BE. Its office is to *assert* an attribute of the thing to which it belongs. It is often so that the *attribute* and *copula* are united in one word; as, *Birds sing*; *Winds blow*; *The Sun shines*, etc.

When the PREDICATE contains the *copula* and the *attribute* in one word, it may always be resolved into two parts as follows; *Winds blow*—*Winds are blowing*; *The sun shines*—*is shining*, etc.

When the two *parts* of a PREDICATE are *united into one word*, that word is always a *Verb*; as, *James writes*, (*is writing*,) etc.

The *essential* parts of a simple Sentence are the AGENT and PREDICATE.

Sentences containing only the two essential parts may be analyzed according to the following :

#### MODELS FOR ANALYSIS.

Children learn.

It is a Proposition, because it contains an *agent* and a *predicate*.

CHILDREN is the *Agent*, because LEARN, the action affirmed, is performed by CHILDREN, a common noun, masculine and feminine gender, third person, plural number, and nominative case to LEARN, according to Rule 1.

LEARN . . is the *Predicate*, describing an *action*; It is a regular verb, intransitive, in the indicative mode, present tense, third person, plural number, agreeing with the agent CHILDREN, according to Rule 2. (May be resolved into *are learning*, etc.)

*Honey is sweet.*

It is a Proposition, because it contains an *agent* and *predicate*.

HONEY . is an *agent*, because the *quality*, IS SWEET, affirmed, belongs to HONEY, a common noun, neuter gender, third person, singular number, and nominative case;—Rule 1.

IS SWEET is the *Predicate*, describing a *quality*; Is is an irregular verb, intransitive, indicative mode, present tense, third person, singular number, agreeing with the agent HONEY, according to Rule 2.

SWEET, the *copula*, is a *describing adjective*, joined with IS, but belongs to HONEY, according to Rule 3.



Gold is a metal.

It is a Proposition, because it contains an agent and predicate.

GOLD . . . is the *Agent*, belonging to a class described. It is a noun common, neuter gender, third person, singular number, and nominative to IS, according to Rule 1.

IS A METAL is the Predicate, describing a class; IS, is an irregular *verb*, intransitive, indicative mode, present tense, third person, singular number, agreeing with GOLD, according to Rule 2.

A is a limiting *adjective*, and belongs to METAL, according to Rule 3.

METAL, is a *noun* common, neuter gender, third person, singular number, and nominative case\* after IS, according to Rule 11.

According to the foregoing models the following propositions may be analyzed:—

Americans conquered. Buchanan is President. Eagles soar. Exercise strengthens. Grammar is interesting. Henry was eloquent. Historians write. Jefferson presided. Kings reign. He was cruel. Night comes. The sun will rise. Washington was victorious. Wind blows. Virtue ennobles.

#### EXERCISES.

SPRING.—In all climates Spring is beautiful. The birds begin to sing; they utter a few rapturous notes,

\*A Noun or Pronoun with a copula forming a predicate will always be in the *nominative case*.

and then wait for an answer in the silent woods. Those green-coated musicians, the frogs, make holiday in the neighboring marshes. They, too, belong to the orchestra of Nature; whose vast theatre is again opened, though the doors have been so long bolted with icicles, and the scenery hung with snow and frost like cobwebs. This is the prelude which announces the opening of the scene. Already the grass shoots forth. The waters leap with thrilling pulse through the veins of the earth; the sap through the veins of the plants and trees; and the blood through the veins of man. What a thrill of delight in Spring-time! What a joy in being and moving! Men are at work in gardens; and in the air there is an odor of the fresh earth. The leaf-buds begin to swell and blush. The white blossoms of the cherry hang upon the boughs like snow-flakes; and ere long our next-door neighbors will be completely hidden from us by the dense green foliage. The May-flowers open their soft blue eyes. Children are let loose in the fields and gardens. They hold buttercups under each other's chins, to see if they love butter. And the little girls adorn themselves with chains and curls of dandelions; pull out the yellow leaves, to see if the schoolboy loves them, and blow the down from the leafless stalk, to find out if their mothers wanted them at home. *Henry W. Longfellow.*

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## MODIFICATIONS OF THE PREDICATE.

The PREDICATE may be MODIFIED by *inflection* representing what is affirmed; and may, like the agent, also indicate by its form, or some change of its form, some accidental *properties*, either belonging to the

*copula* or to the *attribute*, or to *both*. It may be observed when the two parts of the predicate are distinct, the attribute may be a *noun* or *pronoun* having the same properties as the *agent*, viz. *gender*, *person*, *number*, and *case*—or may be an *adjective* having *comparison* only—or may be a *participle* taken with the copula as one word. The copula or any verb may indicate *person*, *number*, *mode*, and *tense*. When the attribute is a noun or pronoun it may be called a NOMINAL *predicate* and formed as follows :—

NOTE I. A NOUN or PRONOUN with a copula forming a *predicate* must be in the nominative case ; as, Gold is a *metal* ; I am *he* ; She is called a *coquette*.

OBS. 1.—The Nominal Predicate denotes always the same person or thing as the Agent, and must agree with it in case. When denoting a person only, it usually agrees with the agent in *gender*, *number*, and *case*.

OBS. 2.—By an idiom of our language, the neuter pronoun *It*, as *agent*, may represent a noun or pronoun as *predicate* of any person or gender ; as, *It* is *I* ; *It* is *Samuel* ; *It* is *she*.

#### MODELS FOR PARSING A NOMINAL PREDICATE.

*Gold is a Metal.\**

METAL is a *noun*, common, neuter gender, third person, singular number, and nominative case—with *Is* forms the *predicate* of the proposition, *Gold is a metal*, according to Note I. A noun or pronoun with a copula forming a predicate must be in the nominative case.

\* After resolving a sentence into its analytical division, its words should be parsed and classified etymologically: as a review of Part II.

She is called a coquette.

COQUETTE is a *noun*, common, feminine gender, third person, singular number, and nominative case—with *IS CALLED* forms the *predicate* of the proposition *She is called a COQUETTE*, according to Note I.

Obs.—This last proposition has two attributes, *CALLED* and *COQUETTE*, both of which with *IS* constitute the predicate.

The following propositions may be analyzed according to the foregoing models:—

Air is a fluid. Henry was an orator. He is deemed a workman. Horses are animals. It is I. Jackson was elected president. She is a poetess. They have become teachers. We will be scholars. You will have been deceived.

#### EXERCISES.

FROM THE SOCIETY AT WATERING PLACES.—The ball was breaking up. A few desperate dancers still floated upon the floor. The chairs were empty. The women were shawling, and the men stood attendant with bouquets. I went to a window and looked out. The moon was rising—a wan, waning moon. The broad fields lay dark beneath, and as the music ceased, I heard the sullen roar of the sea. If my heart ached with an indefinite longing—if it felt that the airy epicurism of the Pacha was but a sad cynicism, masquerading in smiles—if I dreaded to ask whether the wisest were not the saddest—if the rising moon, and the plunging sea, and the silence of midnight, were mournful—if I envied Daisy Clover her sweet sleep and vigorous waking—why, no one need ever know it, nor suspect that the brilliant Minerva Tattle is a failure.

*George William Curtiss.*

## AN ADJECTIVE PREDICATE.

When an ADJECTIVE is the attribute of the *predicate* it may be varied to indicate comparison, and may be called an adjective-predicate, and formed as follows:—

Note II. An ADJECTIVE with a copula forming a *predicate*, belongs to the AGENT; as, *Jane is benevolent*; *John will be handsome*; *Washington was wise*.

## MODEL FOR ADJECTIVE-PREDICATES.

Jane is benevolent.

BENEVOLENT is an adjective of the positive degree, (may be compared,) and with *Is* forms the predicate of the proposition *Jane is benevolent*; it belongs to JANE, according to Note II. An adjective with a copula forming a predicate belongs to the agent, etc.

The following proposition may be analyzed according to the foregoing model:—

America is independent. Edward was sick. Michael is corpulent. Peaches are delicious. Roses are fragrant. The child is pretty. The country will be beautiful. The man was old. The statesman is faithful. The soil is fertile. The water is clear. The wind will be calm.

OBS.—Adjectives may belong to a substantive *phrase* or *clause*; as, *To steal is base*; *That the sun will be eclipsed is evident*.

## EXERCISES.

CHARACTER OF HAMILTON.—He was born to be



great. Whoever was second, Hamilton must be first. To his stupendous and versatile mind no investigation was difficult—no subject presented which he did not illuminate. Superiority, in some particular, belongs to thousands. Preëminence, in whatever he chose to undertake, was the prerogative of Hamilton. No fixed criterion could be applied to his talents. Often has their display been supposed to have reached the limit of human effort; and the judgment stood firm till set aside by himself. When a cause of new magnitude required new exertion, he rose, he towered, he soared; surpassing himself as he surpassed others. Then was nature tributary to his eloquence! Then was felt his despotism over the heart! Touching, at his pleasure, every string of pity or terror, of indignation or grief, he melted, he soothed, he roused, he agitated; alternately gentle as the dews, and awful as the thunder. Yet, great as he was in the eyes of the world, he was greater in the eyes of those with whom he was most conversant. The greatness of most men, like objects seen through a mist, diminishes with the distance; but Hamilton, like a tower seen afar off under a clear sky, rose in grandeur and sublimity with every step of approach. Familiarity with him was the parent of veneration. Over these matchless talents, probity threw her brightest lustre. Frankness, suavity, tenderness, benevolence, breathed through their exercise. And to his family!—but he is gone—that noble heart beats no more; that eye of fire is dimmed; and sealed are those oracular lips. Americans, the serenest beam of your glory is extinguished in the tomb.

*John M. Mason*

#### VERBAL ATTRIBUTES.

In a Predicate when a VERB is the attribute it may be formed and varied to agree with its AGENT in num-

ber and person, whether distinct from or united to the copula; as, *Silas is studying; Thou art sleeping; Silas studies; Thou sleepest, etc.*

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## CLASSES OF SENTENCES.

SENTENCES are of three kinds, viz: *Declaratory, Interrogatory, and Imperative.*

A DECLARATIVE sentence states a fact, or the possibility of a fact; as, *God is love; I saw Washington; You can see Washington.*

It may be observed that the *verb* of a *declarative* sentence is either in the *indicative* or *potential* mode.

AN INTERROGATIVE sentence interrogates or asks a question; as, *Whom did you see? Lovest thou me? Can we go?*

AN IMPERATIVE sentence is used to express a command, an entreaty, an exhortation, or a prayer; as, *Lazarus, come forth; Let us go; Remember thy Creator; Father, forgive them.*

OBS.—Either a Declarative, Interrogative, or Imperative sentence so uttered as to express passion or emotion, partakes of an *Exclamatory* character; as, *I fear God! Who is the Lord! Be careful! O, bear me to some solitary cell!*

## THE AGENT QUALIFIED.

The AGENT of a sentence may be qualified by the addition of a single *word*, a *phrase*, or *clause*.

The AGENT taken with a word or words which qualify it, is called a *complex* or *logical* agent; when taken apart from such word or words, it is the *Grammatical* agent.

In the sentence, *A great Statesman* was elected, *A great Statesman* is the *complex* or *logical* agent, and STATESMAN is the GRAMMATICAL agent.

An *Agent* may be restricted in its application in four ways:—

1. *Without affecting* any of its properties; as, *Two Statesmen*; *These Statesmen*, etc.
2. By *designating* some property; as, *Wise Statesmen*; *Good children*; *Unfaithful husband*, etc.
3. By *Identifying* it; as, *Buchanan the President*; *Cass the Secretary*; *Douglas the Statesman*, etc.
4. By *Representing* it as an object *possessed*; as, *Washington's sword*; *The Senate's Chair*; *Our Statesmen*, etc.

The first and second restrictions are made by *adjective* words. The third and fourth by *nouns* and *pronouns*.

An AGENT may be *qualified* by a word or group of words in any relation answering the questions:—*How many?* *Of what?* *Whose?* *What?* *What kind?* etc. may be called an ADJECTIVE element, as, *Eight boys*; *Five thousand men*; *Men of benevolence*; *The small man*; *An exceedingly punctilious teacher*; *Men who are industrious*; *This pleasing story*, etc.

## ADJECTIVE WORDS.

All Adjective words used as modifiers may be arranged according to the following :

Note III. An *Adjective* (or *Participle* used as an Attribute) belongs to the NOUN or PRONOUN which it qualifies ; as, *Industrious* MEN labor ; *This* TRUTH is clear ; *Limiting* ADJECTIVES can be distinguished.

MODEL.—*Industrious men labor.*

INDUSTRIOUS MEN is the complex or logical agent.

Industrious . . . . is a describing *Adjective*, of the positive degree and *belonging* to MEN, according to Rule 3.

Men . . . . . is the Grammatical *agent*—it is a noun, common, etc.

Labor . . . . . is the *predicate*, it is a regular verb, intransitive, etc.

## AN ADDITIONAL MODEL.

Limiting Adjectives can be distinguished.

LIMITING ADJECTIVES is the logical agent.

LIMITING . . . . . is a present participle used as a describing adjective, it belongs to ADJECTIVES, according to Note III. An *adjective* or PARTICIPLE used as an attribute, belongs to the noun or pronoun which it qualifies.

Can be distinguished . . is the predicate, it is regular, transitive verb, etc.

OBS.—1. Adjectives implying number should agree with the nouns to which they belong in number; as, *All men*; *Several men*, etc.

2. When two numerals precede a noun, one singular and the other plural, the plural should be placed next to the noun; as, *The first two verses* (not the two *first* verses); *The last twenty days*, (not the twenty *last* days,) etc.

The following sentences may be analyzed according to the foregoing models :

Any price will be paid. Do all birds sing? Each soldier was paid. Early rising is recommended. Good books are useful. Just men are honorable. Many fish were caught. New discourses will be made. Old bachelors are disagreeable. The singing bird seems happy. That horse is lame. These books are new. The night is cloudy. The rising sun is delightful.

#### EXERCISES.

SABBATH IN NEW ENGLAND.—The Sabbath morning is as peaceful as the first hallowed day. Not a human sound is heard without the dwellings, and, but for the lowing of the herds, the crowing of the cocks, and the gossiping of the birds, animal life would seem to be extinct, till, at the bidding of the church-going bell, the old and young issue from their habitations, and, with solemn demeanor, bend their measured steps to the meeting-house; the families of the minister, the squire, the doctor, the merchant, the modest gentry of the village, and the mechanic and laborer, all arrayed in their best, all meeting on even ground, and all with



that consciousness of independence and equality which breaks down the pride of the rich, and rescues the poor from servility, envy, and discontent. If a morning salutation is reciprocated, it is in a suppressed voice; and if, perchance, nature, in some reckless urchin, burst forth in laughter, "My dear, you forget it's Sunday," is the ever ready reproof.

Though every face wears a solemn aspect, yet we once chanced to see even a deacon's muscles relax by the wit of a neighbor, and heard him alledge, in a half-deprecating, half-laughing voice, "The squire is so droll, that a body must laugh, though it be Sabbath-day."

*Catharine Maria Sedgwick.*

TRUE AND FALSE GREATNESS.—Having closed his administration, fellow-citizens, President Jefferson was followed by the applause, the gratitude, and blessings of his country, into that retirement which no man was ever better fitted to grace and enjoy. And from this retirement, together with his precursor, the venerable patriarch of Quincy, he could enjoy that supreme of all earthly happiness, the retrospect of a life well and greatly spent, in the service of his country and mankind. The successful warrior, who has desolated whole empires for his own aggrandizement, the successful usurper of his country's rights and liberties, may have their hours of swelling pride, in which they may look back with a barbarous joy upon the triumph of their talents, and feast upon the adulation of the sycophants that surround them; but, night and silence come; and conscience takes her turn. The bloody field rises upon the startled imagination. The shades of the slaughtered innocents stalk, in terrific procession, before the couch. The agonizing cries of countless widows and orphans invade the ear. The bloody dagger of the assassin plays, in airy terror, before the vision. Violated liberty lifts her avenging lance; and a down-trodden na-

tion rises before them in all the majesty of its wrath. What are the hours of a splendid wretch like this, compared with those that shed their poppies and their roses upon the pillows of our peaceful and virtuous patriots! Every night bringing to them the balm and health of repose, and every morning offering to them "their history in a nation's eyes!" This, this it is to be greatly virtuous; and this the only ambition that shall ever touch an American bosom!—WM. WIRT.

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## THE AGENT OR OBJECT QUALIFIED BY ADNOMIAL WORDS.

AN AGENT OR OBJECT in a sentence may be QUALIFIED by a *noun* or *pronoun* denoting possession; as, *Harriet's* TEMPER raised; He disputed *her* WORD; Let every *American's* deepest INTEREST be his *country's* greatest GOOD, etc.

OBS.—1. When two or more NOUNS in the POSSESSIVE case are connected, and the *object* possessed belongs to TWO or ALL conjointly, the sign of *possession* ('s) should be fixed to the *last* only; as, STANTON and ALLISON's *office*; RUNKLE, TAYLOR, and MILLER's *bank*; Brown and Hartley's store.

2. If different OBJECTS having the same name are possessed, the sign of *possession* ('s) should be fixed to each separately; as, *Walker's* and *Webster's* DICTIONARY; *Murray's*, *Brown's* and *Kirkham's* GRAMMAR.

3. Two or more NOUNS in apposition, used as a complex

noun or otherwise, may have the sign of *possession* fixed to the last only; as, CHASE the *Governor's* proclamation; BUCHANAN the *President's* advice.

4. When a NOUN in the possessive is qualified by a *preposition* and its *object*, the sign of possession follows the whole substantive expression; as, HALE of *New Hampshire's* speech; CAREY of *Ohio's* zeal to promote temperance, etc.

MODEL.—*Harriet's temper raised.*

Harriet's temper is a complex or logical *agent*, etc.

Temper . . . . . is the grammatical agent, limited by HARRIET'S an adnominal word used as an adjective qualifying TEMPER, a noun, common, etc.

RAISED . . . . . is the *predicate*, it is a regular *verb*, transitive, etc.

HARRIET . . . . . is a *noun*, proper, feminine gender, third person, singular number, and possessive case, possessing TEMPER, and governed by it, according to Rule 8.

The following propositions containing Agents or Objects may be analyzed according to the foregoing model :

Angeline's aunt laughs. Darius's ball was lost. Her studies are finished. His parents are living. Its leaves are green. Lavenia's son will return. Lewis's father died. My expectation is realized. Our neighbors will visit us. Your house is pleasant. Greenleaf's and Ray's Arithmetic. Bullion's, Nutting's and Pinneo's Analytical Grammar of the English language. Murray the Grammarian's example. My brother William's estate will be lost. Stanton of Ohio's speech. Bur-

dell the dentist was murdered. Norton the Ethnologist's collection of human skulls. Washington the father of his country's homestead has been purchased.

#### EXERCISES.

WASHINGTON AS A CIVILIAN.—Washington's military fame may excite the wonder of mankind; it is chiefly by his civil magistracy that his example will instruct them. Great generals have arisen in all ages of the world, and perhaps most in those of despotism and darkness. In times of violence and convulsion, they rise, by the force of the whirlwind, high enough to ride in it and direct the storm. Like meteors, they glare on the black clouds with a splendor that, while it dazzles and terrifies, makes nothing visible but the darkness. The fame of heroes is, indeed, growing vulgar; they multiply in every long war; they stand in history, and thicken in their ranks, almost as undistinguished as their own soldiers.

But such a chief magistrate as Washington appears like the pole-star, in a clear sky, to direct the skillful statesman. His presidency will form an epoch, and be distinguished as the age of Washington. Already it assumes its high place in the political region. Like the milky way, it whitens along its allotted portion of the hemisphere. The latest generations of men will survey, through the telescope of history, the space where so many virtues blend their rays, and delight to separate them into groups and distinct virtues. As the best illustration of them, the living monument to which the first of patriots would have chosen to consign his fame, it is my earnest prayer to heaven that our country may subsist, even to that late day, in the plenitude of its liberty and happiness, and mingle its mild glory with Washington's.

*Fisher Ames.*

## THE PREDICATE OF A SENTENCE QUALIFIED.

A PREDICATE may be qualified by the addition of a single *word*, a *phrase* or *clause*; as, Burr **KILLED** *Hamilton*; He **INCURRED** *much dishonor, military and civil*.

When the PREDICATE is taken in connection with a *word* or *words* which *limit* it, it is called a *complex* or *logical* predicate; as, Lafayette *assisted Washington*; Elizabeth *recites correctly*; The child *sings very sweetly, etc.*

The Predicate when taken apart from the qualifying word or words is called the *grammatical predicate*: as, Havah *loves*; I *see*; Ladies *sing*; The class *recites*; The horses *run, etc.*

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## THE OBJECTIVE ELEMENT.

Any *word*, or group of *words*, used to complete the meaning of a *transitive verb* or *participle*, and answering the question **WHAT?** or **WHOM?** may be called an *objective element*; as, Darius desires (**WHAT?**) a *book, a pen, to teach, that he may see his friends, etc.*

### OBSERVATIONS.

1. When a verb assumes the passive form, the **AGENT** and *Object* in the *active* form exchange both position and character; as, EDWARD assists Tillia — TILLIA is assisted by Edward;



ISAAC blessed *Jacob* — JACOB WAS blessed *by Isaac*; HE blessed *him* — HE WAS blessed *by him*; HE loves *her* — SHE IS loved *by him*, etc.

In the foregoing examples, the Nouns and Pronouns used as *Objects* in the *passive* voice have the same modifying properties (gender, person and number), as when they were used as AGENTS in the active voice — only changing their *position* and CASE.

2. The following verbs — *appoint, call, consider, create, elect, esteem, make, name, reckon, regard, render, style, think*, and some others, take after them a direct OBJECT, and also predicate of IT another *object*; as, Buchanan appointed MEDARY Governor; They called his NAME *John*.

These verbs, unlike other transitive verbs, perform an additional office of *copula*. When they are changed to the passive voice, the office of copula is retained; the first or DIRECT object becomes the AGENT NOMINATIVE; and the second, the PREDICATE NOMINATIVE; as, His NAME was called *John* by them; MEDARY was appointed Governor by Buchanan, etc.

3. In direct address, the following verbs — *bring, buy, carry, deny, do, draw, find, get, give, leave, lend, make, order, pass, play, pour, present, promise, provide, refuse, sell, send, show, sing, teach, tell, throw, write*, and some others, take after them, besides a DIRECT object, an *indirect* one, showing, at the same time, to or from whom the action tends; as, Bring *me* a BOOK; Buy *him* a DICTIONARY.

The *Indirect* object is generally governed by a preposition understood. When the direct object is placed first, the *preposition* is always expressed; as, Bring a BOOK *to me*; Buy a DICTIONARY *for him*.

When any of the foregoing verbs (in Obs. 2 and 3), assume the passive form, the DIRECT object frequently becomes a SUBJECT NOMINATIVE; as, A BOOK was brought *to me*; A DICTIONARY was bought *for him*.

The *Indirect* object sometimes becomes a *subject nominative*,

in changing a verb to the passive form; the AGENT taking the place of the indirect *object*; as, BURNS teaches Grammar to the *class*—The *class* is taught Grammar by BURNS; PRESBYTERY refused his rights to *him* — *He* was refused his rights by PRESBYTERY, etc.

4. An *Infinitive*, or a substantive clause, instead of a single word, may become one of the *objects*; as, I told HER *to go*; He informed ME *that the cars had left*, etc.

In using an OBJECT, it may be arranged and analyzed as follows :

NOTE IV. A Noun or Pronoun, used as the OBJECT of a *transitive verb*, must be in the objective case; as, Douglas opposes *Buchanan*; I taught *him*; We will meet *them*, etc.

*Model.*—Douglas opposes Buchanan.

DOUGLAS . . . is a simple *agent*, etc.

OPPOSES BUCHANAN is a complex predicate, etc.

Opposes . . . . is the grammatical predicate, and is limited by BUCHANAN, an *objective element*.  
It is a regular *verb*, transitive, etc.

Buchanan . . . is a *noun*, proper, masculine gender, third person, singular, number, and *objective case*, according to Rule 10.

#### EXERCISES.

Abraham reproved Abimelech. Angeline despises Quakers. Cain slew Abel. Cold overcomes him. Darius pothors me. Does General Scott command the army? Edward deceives Frank. Frank is deceived by Edward. Father named him Charles. He was named

Charles by Father. Leave your hat in the hall. Lend his sister my mantle. My mantle was lent to his sister. Johnston taught the students Theology. Johnston taught Theology to the students. The students were taught Theology by Johnston. They advised me to leave. William told me that his brother was not at home. You must tell him that I am very unwell. You may repeat the rule. Will you persuade them ?

#### THE ROSE.

I saw a rose perfect in beauty ; it rested gracefully upon its stalk, and its perfume filled the air. Many stopped to gaze upon it, many bowed to taste its fragrance, and its owner hung over it with delight. I passed it again, and behold it was gone—its stem was leafless—its root had withered ; the inclosure which surrounded it was broken down. The spoiler had been there ; he saw that many admired it ; he knew it was dear to him who planted it, and besides it he had no other plant to love. Yet he snatched it secretly from the hand that cherished it ; he wore it on his bosom till it hung its head and faded, and, when he saw that its glory was departed, he flung it rudely away. But it left a thorn in his bosom, and vainly did he seek to extract it ; for now it pierces the spoiler, even in his hour of mirth. And when I saw that no man, who had loved the beauty of the rose, gathered again its scattered leaves, or bound up the stalk which the hands of violence had broken, I looked earnestly at the spot where it grew, and my soul received instruction. And I said : Let her who is full of beauty and admiration, sitting like the queen of flowers in majesty among the daughters of women, let her watch lest vanity enter her heart,

beguiling her to rest proudly upon her own strength ;  
let her remember that she standeth upon slippery places,  
“and be not high-minded, but fear.”

*Lydia H. Sigourney.*

## ADVERBIAL ELEMENTS.\*

Any WORD or group of WORDS qualifying the meaning of a *verb, adjective, adverb or participle*, and answering the questions HOW ? WHEN ? or WHERE ? may be called an *Adverbial element* ; as, Harriet paints *beautifully* ; He sings *constantly* ; She *seldom* scolds ; We will go *forward* ; Larry is *very* lazy ; Mary writes *very well* ; I saw him walking *slowly homeward*, etc.

*Model.*—Harriet paints beautifully.

HARRIET . . . . is the *agent*, etc.

PAINTS BEAUTIFULLY is a complex predicate, etc.

PAINTS . . . . . is the Grammatical predicate, a regular verb, transitive, indicative mode, present tense etc.

BEAUTIFULLY . . . is an *adverb* of manner, qualifying PAINTS, according to Rule 13.

## EXERCISES.

Adam answered reluctantly. Charles will return soon. Edward will stay over yonder. He will visit us tomorrow. Human prudence should be rightly estimated.

\* Any WORD, PHRASE, or CLAUSE, used to describe the *cause, manner, place or time of an action*, may be used as an *adverb*.

How did the boys bring it? I am very well. John was extremely poor. I heard her singing delightfully. I saw it running very fast. My work is not quite done. She left hastily. Write carefully. I call to you with all my voice. I hereby protest against your proceedings. The river rose above its banks. We slept under the bridge. The Governor left when the train went out. Thieves go about while honest men sleep.

#### FEMALE EDUCATION.

In our day of progress it is agreeable to observe how differently modern writers, and the inspired author of the proverbs, describe a fine woman. The former confine their praises chiefly to personal charms and ornamental accomplishments, while the latter celebrates only the virtues of a valuable mistress of a family and a useful member of society. The one is perfectly acquainted with all the fashionable languages of Europe; the other "opens her mouth with wisdom," and is perfectly acquainted with all the uses of the needle, the distaff, and the loom. The business of the one is pleasure; the pleasure of the other is business. The one is admired abroad; the other is honored and beloved at home. "Her children arise up and call her blessed, her husband also, and he praiseth her." There is no fame in the world equal to this; nor is there a note in music half so delightful as the respectful language with which a grateful son or daughter perpetuates the memory of a sensible and affectionate mother. *Benjamin Rush.*

**VIRTUE AND HAPPINESS.**—There is no truth more thoroughly established than that there exists, in the economy and course of nature, an indissoluble union between virtue and happiness, between duty and advan-



tage, between the genuine maxims of an honest and magnanimous policy, and the solid rewards of public prosperity and felicity.

The consideration that human happiness and moral duty are inseparably connected will always continue to prompt me to promote the progress of the former by inculcating the practice of the latter.

Without virtue, and without integrity, the finest talents and the most brilliant accomplishments can never gain the respect, and conciliate the esteem, of the truly valuable part of mankind.

I hope I shall always possess firmness and virtue enough to maintain what I consider the most enviable of all titles, the character of an "honest man."

The private virtues of economy, prudence, and industry are not less amiable, in civil life, than the more splendid qualities of valor, perseverance, and enterprise, in public life.

*George Washington.*

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## COMPLEX AND COMPOUND ELEMENTS.

A PROPOSITION or simple sentence may contain five distinct *elements*: The *Agent*, the *Predicate*, an *Adjective* element, an *Objective* element, and an *Adverbial* element.

The AGENT and PREDICATE are the principal element, because no sentence can be formed without THEM. The other three are *subordinate* elements, because *they* are always directly or indirectly dependent on the OTHER two elements.

*Two* Elements joined, *one* of which being subordinate to the *other*, and limiting its meaning, the *two* united form a COMPLEX ELEMENT.

OBS.—In a simple sentence like BOYS RUN, the two *principal elements* are only contained; but in the sentence *Small* BOYS RUN, *small* the *adjective* or *subordinate* element belonging to the Agent (BOYS) rendering it *complex*; and also in the sentence, *Small* BOYS *often* RUN *hazards*, both the Agent and Predicate are *complex*. And also in the same manner, each *subordinate* element may be made *complex*.

Two Elements united, and in no way limiting each other, form a *compound* or *co-ordinate* element; as, *James and Jane* went home; *She reads and writes*.

Of the five *elements* in sentences, *either* may become *complex* or *compound*, or *both*; as, *Jane reads and sings*; *Little Jane reads* prose and *sings* songs; *Little JANE READS* prose and poetry correctly, and *SINGS* sacred songs sweetly; *Our LITTLE JANE* and her cousin *James READ PROSE* and *poetry* together *correctly*, and *SING* many *sacred* SONGS very *sweetly* and *delightfully*, etc.

In a *Complex* element, that part which *depends* on another part, and *limits* it, is *subordinate* or *dissimilar*, because it takes an inferior rank in the sentence: it is joined sometimes without, and sometimes with a *CONNECTING* word; as, *He owns a valuable horse*; *He owns a horse WHICH is valuable*, etc.

In a *Compound* element the parts connected are *co-ordinate* or *similar*, because they hold an *equal* rank to each other; as, *Joseph and Robert*; *Play and work*.

By *Conjunctions* or *connective* the parts of a *compound* element are joined to each other; and the *CONJUNCTIONS* connecting the parts of a *compound* element

join those of a *similar* or *co-ordinate* character; as, *Clay* AND *Webster* were distinguished *orators* AND *statesmen*; *Matilda* is *arrogant* AND *artful*; She *hates* AND *loves* intensely, etc.

OBS.—When the parts of a compound element are more than two, the *conjunction* is usually placed between the last two; as, *Chase, Giddings* AND *Hale* are eminent statesmen; *Life, Death, Judgment, Reward* AND *Punishment* are realities; She *reads, writes* AND *ciphers, etc.*

Note V. Similar *elements* are connected by copulative CONJUNCTIONS; as, *Columbus* AND *Washington*; *Brave* AND *generous*; *Command* AND *obey, etc.*

Note VI. A COMPOUND AGENT is nominative to a *verb* in the plural; as, OSGOOD and PEARCE *print* books.

#### MODELS.

Calhoun, Clay and Webster were profound statesmen.

It is a sentence, having a compound\* agent.

CALHOUN, CLAY and WEBSTER are similar elements, (nouns, proper, masculine gender, third person, singular number, united by the copulative conjunction AND, according to Rule 16,) forming a compound Agent, *nominative* to WERE, according to Note VI.

\* When one element of a sentence is compound, it is not properly a *simple* sentence; neither is it correctly a *compound* sentence; but may be called a *partial compound* sentence.

Were statesmen . . . . . is the *predicate*, qualified by PROFOUND, a describing *adjective*, belonging to STATESMEN, (according to Rule 3,) a *noun*, common, masculine gender, third person, plural number, and *nominative* after WERE, according to Rule 11.

Were . . . . . is an irregular *verb*, intransitive, indicative mode, past tense, third person, plural number, agreeing with CALHOUN, CLAY and WEBSTER, according to Rule 22. *Two or more nominatives taken in connection must have a verb in the plural.*

Tillia, you may study Grammar or Logic.

TILLIA, YOU . . . is a complex *agent*, etc.

TILLIA . . . . is a *noun*, proper, feminine gender, second person, singular number, and *nominative*, according to Rule 7. (It is used to identify the *agent*.)

You . . . . . is a *pronoun*, of the feminine gender, second person, singular number, agreeing with the *agent* identified, according to Rule 6; it is *nominative* to MAY STUDY, according to Rule 1.

MAY STUDY . . . is the *predicate*, limited by GRAMMAR or LOGIC. MAY the *auxiliary*, and STUDY a regular *verb*, transitive. MAY STUDY is in the potential mode, present tense, second person, singular number, agreeing with you, according to Rule 2.

Grammar or Logic is a compound objective element, (two *nouns*, common, neuter gender, third person, singular number,) united by *OR*, a disjunctive *conjunction*, according to Rule 16, used to continue the sentence, and showing a choice offered between GRAMMAR or LOGIC, in the *objective* case to MAY STUDY, according to Rule 10.

## EXERCISES.

All nature demonstrates God's power and wisdom. Education expands and elevates the mind. Exercise ferments the humors, throws off redundancies, and assists nature. He is not sick, but discouraged. I will go on the river or railroad. She sings and plays delightfully. True religion gives our behavior a native and unaffected ease. The verdant lawn, the shady grove, the variegated landscape, the boundless ocean, and the starry firmament, are beautiful and magnificent objects. Wise and good men are frequently unsuccessful.

## NIGHT.

The Grecian and Roman philosophers firmly believed that "the dead of midnight is the noon of thought." One of them is beautifully described by the poet as soliciting knowledge from the skies, in private and nightly audience, and that neither his theme nor his nightly walks were forsaken till the sun appeared and dimmed his "nobler intellectual beam." We undoubtedly owe to the studious nights of the ancients



most of their elaborate and immortal productions.— Among them it was necessary that every man of letters should trim the midnight lamp. The day might be given to the forum or the circus, but the night was the season for the statesman to project his schemes, and for the poet to pour his verse.

Night has likewise, with great reason, been considered in every age as the astronomer's day. Young observes, with energy, that "*an undevout astronomer is mad.*" The privilege of contemplating those brilliant and numerous myriads of planets which bedeck our skies is peculiar to night, and it is our duty, both as lovers of moral and natural beauty, to bless that season when we are indulged with such a gorgeous display of glittering and useful light. It must be confessed that the seclusion, calmness, and tranquility of midnight, is most friendly to serious, and even airy, contemplations.

Joseph Dennie.

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#### OBSERVATIONS.

A compound element may have a pronoun or verb agreeing with it, when either relates to two or more agents connected by a conjunction, as follows :

1. The *Predicate* agrees with the *agents* taken *conjointly* in the *plural* ; as, *John and Jane are present* ; *Jane and her brother were absent*.

2. If the *Predicate* agrees with the *agents* separately, it must be of the same *number* with the ELEMENT next IT ; as, *Jane or her brother was absent* ; *Neither Jane or her brother is present* ; *Jane or her BROTHERS WERE absent* ; *Either her brothers or JANE herself WAS absent*, etc.

3. When the PREDICATE agrees with ONE *element*, and not the *other* or *others*, IT must be of the same *number* as the ELEMENT with which IT agrees ; as, *JANE*, and not *her brother*, IS

present; Not *Jane*, but her BROTHER, WAS absent; JANE, as well as her BROTHER, WAS absent; Not *Jane*, but her BROTHERS, ARE present; JANE, and not her *brothers*, is absent, etc.

4. When singular *pronouns* are connected disjunctively, the *verb* must agree in person with the *agent* placed nearest it; as, I or *Thou art* correct; Thou or *I am* in error; I or Thou or *He* is the author of it.

Such construction as the last examples might well be avoided; and the following might, by usage, be more appropriate:

*Examples*—*I* or *Thou be* correct; *Thou* or *I be* in error; *I* or *Thou* or *He be* the author of it. Or, with usage, more elegant: *I* or *You be* correct; *You* or *I be* in error; *He* or *You* or *I be* the author of it, etc.

#### OUR COUNTRY.

What has God done, what is He doing, what is He about to do, in this land? He has set it far away to the west, and made it so circumstantially independent, that, if all the rest of the habitable earth were sunk, we should feel no serious curtailment of our comforts. The products of the whole world are, or may soon be, found within our confederate limits.—He brought here first the sternest, most religious, most determined representatives of Europe's best blood, best faith, best intellect; men, ay, and women (it is the mother makes the child), who, because they feared God, feared no created power; who, bowing before His absolute sovereignty, would kneel to no lord spiritual or temporal on earth; and who, believing the Bible true, demanded its sanction for all law. To your Pilgrim Fathers, the highest place may well be accorded; but forget not that, about the time of their landing on the Rock, there came to the mouth of the Hudson men of kindred faith and descent—men equally loving freedom—men from the sea-washed cradle of modern constitutional freedom, whose union of free burgher-cities

taught us the lesson of confederate independent sovereignties, whose sires were as free, long centuries before *Magna Charta*, as the English are now, and from whose line of republican princes Britain received the boon of religious toleration, a privilege the States-General had recognized as a primary article of their government when first established; men of that stock, which, when offered their choice of favors from a grateful monarch, asked a University; men whose martyr-sires had baptized their land with their blood; men who had flooded it with ocean-waves rather than yield it to a bigot-tyrant; men, whose virtues were sober as prose, but sublime as poetry,—the men of Holland! Mingled with these, and still farther on, were heroic Huguenots, their fortunes broken, but their spirit unbending to prelate or prelate-ridden king. There were others (and a dash of cavalier blood told well in battle-field and council);—but those were the spirits whom God made the moral substratum of our national character. Here, like Israel in the wilderness, and thousands of miles off from the land of bondage, they were educated for their high calling, until, in the fullness of times, our confederacy with its Constitution was founded. Already there had been a salutary mixture of blood, but not enough to impair the Anglo-Saxon ascendancy. The nation grew morally strong from its original elements. The great work was delayed only by a just preparation. Now, God is bringing hither the most vigorous scions from all the European stocks, to “make of them all *one new MAN* ;” not the Saxon, not the German, not the Helvetian, but the AMERICAN. Here they will unite as one brotherhood, will have one law, will share one interest. Spread over the vast region from the frigid to the torrid, from Eastern to Western ocean, every variety of climate giving them choice of pursuit and modification of temperament, the ballot-box fusing together all rivalries, they shall have one national will. What is wanting in one race

will be supplied by the characteristic energies of the others ; and what is excessive in either, checked by the counter-action of the rest. Nay, though for a time the newly come may retain their foreign vernacular, our tongue, so rich in ennobling literature, will be the tongue of the nation, the language of its laws, and the accent of its majesty. ETERNAL GOD ! who seest the end with the beginning, thou alone canst tell the ultimate grandeur of this people !

GEORGE W. BETHUNE.

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## AGENTS QUALIFIED BY OBJECTIVE ELEMENTS.

As single *words* may be added to *Agents* (or *Predicates*), to show *how*, *how many*, *what*, *where*, *whom*, *whose*, *why*, *what kind*, *etc.*, so also to AGENTS may be added *phrases* — an *infinitive*, or a *preposition* and its *object* — to show *how*, *what kind*, *etc.* These *Phrases* often perform the same office as, and may be changed to, a *single word* ; as, A BOY *of industry* will prosper ; An *industrious* BOY will prosper.

A PREPOSITION is used as a *Connective* to join a *noun* or *pronoun* as an *Object* to an AGENT (word or phrase), going before, on WHICH the *Object* depends ; as, JOHN comes *with Samuel* ; SARAH went *into the house* ; SHE is calling *for you*, *etc.*

NOTE VII. PREPOSITIONS are used to connect words — showing a relation between nouns, *etc.* ; as, A man *of abilities* is Governor ; He went *FROM Columbus TO Washington*, *etc.*

## OBSERVATIONS.

1. A *noun* or *pronoun* used to complete the relation of a PREPOSITION must be in the *objective* case; as, James, come *to me*; She called *for father*; They gathered *around him*; We moved *toward them*, etc.

2. A *word*, *clause* or *phrase* may be the object of a PREPOSITION; as, I came *in haste*; This book is *for you to study*; Very much depends *on who the ministers will be*, etc.

3. An *Objective* element may be used without a Preposition after *LIKE*, *NEAR*, *NIGH* and *WORTH*; as, John is *like William*; Knowledge is *worth toil and money*, etc.

4. Before nouns denoting *direction*, *distance*, *measure* and *time*, the Preposition is understood; as, Benjamin goes *east*; Noah lived nine hundred and fifty years, etc. (Noah lived *to the age of* nine hundred and fifty years.)

The *Infinitive* mode is a peculiar form of the verb, participating also in the properties of the *noun*; as, *Strength* fails me; *To improve* fails me; I fail *strength*; I fail *to improve*.

The Infinitive may be used in a sentence to govern an *Objective case* connecting IT to the AGENT (word or phrase), on which the infinitive depends for its government; as, I went *to hear the music*; His desire *to marry her* is pleasing to himself, etc.

OBS.—After *bid*, *dare*, *feel*, *hear*, *help*, *let*, *make*, *need* and *see* *to* of the *infinitive* is omitted; as, I saw him *stop* there; We heard Carey lecture *on temperance*, etc.

2. Instead of a *single* adjective, a PHRASE, consisting of an *infinitive*, or a *preposition* and its *object*, called an *adjective phrase* or an *adjective element*, may be used to limit the AGENT; as, My *DESIRE to go* is changed; The *DEW of the morning* has passed away, etc.



MODELS FOR ANALYZING AND PARSING.

A man of abilities is Governor.

A MAN OF ABILITIES is a complex *agent*, etc.

Man . . . . . is the grammatical *agent*, etc., (limited by OF ABILITIES, used as an adjective element, etc.,) nominative to IS, according to Rule 1.

Of . . . . . is a *preposition*, connecting ABILITIES to MAN, showing a superior *relation*, according to Note VII.

Abilities . . . . . is a *noun*, common, etc., objective case, governed by OF, according to Rule 14.

Is Governor . . . is the *predicate*, etc.

His intention to marry her is pleasing to himself.

HIS INTENTION TO MARRY HER is a complex *agent*, etc.

Intention . . . . . is the grammatical *agent*, etc., (limited by TO MARRY, used as an adjective element, etc.,) nominative to IS, etc.

To marry . . . . . is the present *infinitive* of the verb *marry*, governed by INTENTION, according to Rule 33. *The Infinitive Mode may be governed by a noun, etc.*

Her . . . . . is a personal *pronoun*, etc., in the objective case, governed by TO MARRY, according to Rule 10.

## EXERCISES.

Charles went to Columbus. Do good to all men. Flowers bloom in spring. In spring flowers bloom. He gave part of his dinner to a poor boy in the street. Rivers flow into the sea. The temple of Solomon was destroyed. The joy of his youth was great. The true spirit of heroism is generous. A desire to see you has brought me here. His intention to resign his office, he made known to the commander-in-chief. Time to come is called future. Their attempt to rescue their friends was fatal to themselves. We heard him publish and declare the same to be his last will and testament. These books are for you to read. A version near the original. He shall be like a tree planted by the rivers of water. It is nigh twelve o'clock.\* Salvation is nigh them that fear the Lord. Adam lived nine hundred and thirty years. I dare do all that may become a man. Methuselah lived 969 years. Lord, if it be thou, bid me come to thee on the water. I have no greater joy than to hear that my children walk in truth. The glory of the Lord had filled the house of the Lord. Ye have received of us how ye ought to walk and to please God.

## POLITENESS.

In politeness, as in many other things connected with the formation of character, people in general begin outside, when they should begin inside; instead of begin-

\*These phrases, *What o'clock is it? It is twelve o'clock*, seem to be contracted from *What of the clock? It is twelve of the clock, etc.*

ning with the heart, and trusting that to form the manners, they begin with the manners, and trust the heart to chance influences. The *golden rule* contains the very life and soul of politeness. Children may be taught to make a graceful courtesy, or a gentlemanly bow ; but unless they have likewise been taught to abhor what is selfish, and always prefer another's comfort and pleasure to their own, their politeness will be entirely artificial, and used only when it is their interest to use it. On the other hand, a true benevolent, kind-hearted person will always be distinguished for what is called native politeness, though entirely ignorant of the conventional forms of society.

LYDIA MARIA CHILD.

## PREDICATE QUALIFIED BY PHRASES.

A PREDICATE may be qualified by an *infinitive phrase*, or a *preposition and object* ; as, I DESIRE *to read—to study* ; John WANTED *to sleep* ; Silas IS GONE *to Cincinnati* ; They HAVE RETURNED *with their teacher*, etc.

### MODEL.

I desire to read.

Desire . is the *predicate*, qualified by TO READ.

*To read* is the *infinitive* of the verb *read*, used to complete the meaning of the predicate DESIRE, and is governed by IT, according to Rule 33.

### EXERCISES.

Bella began to sing. Darius was anxious to learn.  
John seemed to sleep. She was able to walk. We

did not expect to find it. Angeline went to church. He sits on the sofa. She was at school. We will go with our parents.

#### BUNYAN IN HIS CELL.

He is sitting at his table to finish by sunlight the day's work, for the livelihood of his dear family, which they have prepared for him. On a little stool, his poor blind child sits by him, and with that expression of cheerful resignation with which God seals the countenance when He takes away the sight, the daughter turns her face up to her father as if she could see the affectionate expression with which he looks upon her and prattles to her. On the table and in the grated window there are three books, the Bible, the Concordance, and Bunyan's precious old copy of the Book of Martyrs. And now the day is waning, and his dear blind child must go home with the laces he has finished to her mother. And now Bunyan opens his Bible, and reads aloud a portion of Scripture to his little one, and encircling her in his arms and clasping her small hands in his, he kneels down on the cold stone floor, and pours out his soul in prayer to God for the salvation of those so inexpressibly dear to him, and for whom he has been all day working. This done, with a parting kiss, he dismisses her to her mother by the rough hands of the gaoler.

GEORGE BANCROFT.

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#### COMPLEX SENTENCES.

From the foregoing, it may be understood that, when one *word* or *phrase* is subordinately joined to another WORD OR PHRASE limiting IT, the two united form a *Complex* element.

It will now follow, necessarily, to show that two sentences may be joined so that one will be subordinate to the other, and limit it, forming a COMPLEX SENTENCE.

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## AGENTS QUALIFIED BY CLAUSES.

A *Subordinate proposition* may be used to describe or limit an AGENT ; as, The DECISION *which was made* is correct.

A *Limiting proposition* joined to either an Agent or Predicate is *subordinate*, because it is *dependent* on a PRINCIPAL Proposition.

*Propositions* which unite to form a SENTENCE are called *Clauses*.

By uniting a PRINCIPAL and a *subordinate* Proposition, or clause, a *complex* sentence is formed ; the same, as the union of two or more *dissimilar* simple elements, form a Complex Element.

In a complex sentence, formed by uniting two or more *dissimilar* simple sentences, the parts essential to a *subordinate* clause are a *connective*, an *agent*, and a *predicate*.

A *Conective* may be called *subordinate* when it renders the proposition which follows it subordinate to some part of the *principal proposition* with which it agrees.

*Subordinate connectives* are used to join dissimilar elements ; *they* are of three kinds—*Conjunctions*, *Adverbs*, and *Relative Pronouns*.



A *Subordinate connective* always unites the *clause* which it introduces, to the *WORD* which the clause limits; as, WE OBSERVE *that you enjoy religion*.

Subordinate clauses are divided according to their nature and use, into *Substantive*, *Adjective*, and *Adverbial*.

A *SUBSTANTIVE clause* is a *proposition* performing the office of a *noun*; as, *Stealing* is base; *To steal* is base; *That one should steal* is base, etc.

An *ADJECTIVE clause* is an *Adjective*, *adjective phrase*, or *Participle* used to qualify a *noun*; as, A *pious lady*; A *lady of piety*; A *lady who is pious*; A *lady possessing piety* will be esteemed, etc.

An *ADVERBIAL clause* is an *Adverb* or an *adverbial phrase* used to qualify a *verb*, etc.; as, I came *early*; They will go *before sunrise*; They quit *after the sunset*, etc.

OBS.—When a *clause* is used to limit a *NOUN* or *PRONOUN*, it becomes an *adjective element*; as, A *MAN who is benevolent* will gain respect. The foregoing *adjective element* may be called an *adjective clause*.

2. *Adjective clauses* are introduced by *relative pronouns*, serving to connect them with the *ANTECEDENT*; the *relative* agreeing with the *ANTECEDENT* in *gender*, *person*, and *number*; as, A *LADY who is pious will be esteemed*. The *FARM which my father sold was hilly*.

3. *RELATIVE pronouns* often relate, not to a word, but to a preceding *phrase* or *clause*; as, *Thomas closed the blinds WHICH darkened the room*.

4. The case of the relation depends upon the construction of the *adjective clause*; as, The *BOY who perseveres will be*

*honored*; The **LADY** *whose company was solicited has left the party*; The **HORSE** *which I purchased is blind*; The **FARM** *that we left was well improved*, etc.

MODEL.

A lady who finds not engagement in herself, seeks in vain for it elsewhere.

It is a complex sentence, because it contains two dissimilar clauses.

**LADY** is the *grammatical agent* of the principal clause, and is limited by **A**, and also the adjective clause **WHO FEELS NO ENJOYMENT IN HERSELF** which is an adjective element describing **LADY**, to which it belongs. The logical element is **A LADY WHO FINDS NOT ENJOYMENT IN HERSELF**.

**SEEKS** . is the *grammatical predicate*, and is limited by **IN VAIN—FOR IT—and ELSEWHERE**. The complex predicate is **SEEKS IN VAIN FOR IT ELSEWHERE**.

**WHO** . . is the *agent* of the adjective clause, and is a relative pronoun, feminine gender, third person, singular number, agreeing with **LADY** its antecedent, according to Rule, 24—and is in the nominative to finds, according to Rule 25.

*Finds* . . is the *predicate*, and is limited by **NOT**, by **ENJOYMENT**, and by **IN HERSELF**; it is an irregular *verb*, transitive, indicative mode, present tense, third person, singular number, agreeing with its nominative represented by the relative *who*, according to Rule 2, etc.

## EXERCISES.

A man practicing evangelical piety will have enjoyment. Cannot the man who is faithfully attached to religion be relied on with confidence? She whom I loved is dead. The globe on which we live, is but a planet. The opinion that children may grow up as they please, seems to prevail. The reason that he left his family in such peril, has not been satisfactorily given. Whatever violates nature cannot be innocent. Whoever forgets a benefit, is an ungrateful enemy to society. Will not he whose desires are boundless always be restless? Will not those who raise envy incur censure? Your brother who wrote this essay deserves much praise. A lady who is benevolent will be esteemed. He left home before sunrise. The company retired at eleven o'clock. To use tobacco is filthy. That man using tobacco is filthy. The Court understands that the Jury all agree. The verdict which was given was contrary to common humanity. The boy shut the door and closed the blinds which darkened the room. The goods which the merchant purchased are damaged. The farm on which I was raised has become a waste.

## WOMAN.

I have observed among all nations that the women ornament themselves more than the men; that, wherever found, they are the same kind, civil, obliging, humane, tender beings; that they are ever inclined to be gay and cheerful, timorous and modest. They do not hesitate, like man, to perform a hospitable or generous action; not haughty, nor arrogant, nor

supercilious, but full of courtesy and fond of society ; industrious, economical, ingenious ; more liable in general to err than man, but in general also more virtuous, and performing more good actions than he. I never addressed myself in the language of decency and friendship to a woman, whether civilized or savage, without receiving a decent and friendly answer. With man it has often been otherwise. In wandering over the barren plains of inhospitable Denmark, through honest Sweden, frozen Lapland, rude and churlish Finland, unprincipled Russia, and the wide-spread regions of the wandering Tatar, if hungry, dry, cold, wet, or sick, woman has ever been friendly to me, and uniformly so ; and to add to this virtue, so worthy of the appellation of benevolence, these actions have been performed in so free and so kind a manner that, if I was dry, I drank the sweet draught, and, if hungry, ate the coarse morsel, with a double relish.—*John Ledyard*.

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## THE PREDICATE MODIFIED BY THE ADDITION OF CLAUSES.

The meaning of a *Transitive* verb may be completed by a PHRASE—*The Objective Element* ; instead of a word or clause ; as, I PERCEIVE *that you have finished your week's labor*.

Objective clauses are *clauses* of a substantive character in the OBJECTIVE CASE.

OBS.—In the Objective case *Substantive, clauses* mostly follow VERBS DENOTING, 1st, some ACT OR STATE of the mind ; an emotion perception or will ; as, I WISH *that you could assist me*. 2nd. A declaration, order, or statement ; as, John DECLARED *that his watch had stopped half an hour in the night*.

## ADVERBIAL ELEMENTS.

CLAUSES like single *Words* or *Phrases*, may denote *cause*, *manner*, *place*, or *time*, and may, consequently, be named ADVERBIAL CLAUSES.

Adverbial clauses are generally introduced and connected by a class of words that may be denominated CONJUNCTIVE ADVERBS; as, The birds will sing WHEN *the day dawns*.

## OBSERVATIONS.

1. CLAUSES denoting PLACE answer the questions *Where?* *Whence?* *Whither?* and may be introduced by the following conjunctive adverbs:—*Where*, *whence*, *wherever*, *whither*, *whithersoever*; and the phrases, *As far as*, *as long as*, *farther than*, etc.; as, I stopped WHERE *night overtook me*; WHERE *all is mercenary* nothing can be magnanimous; WHITHER *I go* ye cannot come, etc.

2. CLAUSES denoting TIME answer the questions, *How long?* *How often?* *When?* and may be introduced by *as*, *after*, *before*, *ere*, *till*, *until*, *when*, *whenever*, *while*, *whilst*, and—*as long as*, *as soon as*, *no sooner*, *the instant*, *the moment* etc.; as, Henry started home BEFORE *the sun was down*; He fled from his post, AS SOON AS *the enemy appeared*; WHEN *you have nothing to say*, say nothing, etc.

3. CLAUSES denoting MANNER answer the questions, *How?* or *How much?* and denotes: 1st. a Correspondence, generally indicated by *as*, *just as*, *so as*. 2nd. A Consequence, indicated by *so—that*, *such—that*. 3rd. An Equality—by *as—as*; and, 4th. Inequality—by *than*, *less—than*, *more—than*, etc.; as, Moses built the tabernacle, AS *he was commanded*; Will you read so THAT *you can be heard*; Is gravity always AS *wise* AS it



appears. Happiness is MUCH more equally distributed THAN some suppose, etc.

4. CLAUSES denoting a CAUSE OR REASON, a CONCESSION, a CONDITION OR a PURPOSE, answering the questions, *Why? For what reasons? On what condition?* may be introduced by *as, because, for, since, whereas, etc.*; as, He retired early, *AS he was much fatigued*; I fled *BECAUSE I was afraid*; They forgave him, *SINCE he acknowledged his fault*; We could not go, *FOR it rained incessantly*, etc.

5. CLAUSES expressing CONDITIONS under which *Actions* or *Events* may take place, may be introduced by such Connectives as *except, if, through, unless, provided, that, etc.*; as, He may return *IF he wishes*; *IF you would enjoy health* bathe often; *EXCEPT ye repent*, ye shall all likewise perish; We will leave to-morrow, *UNLESS our friends arrive*, etc. The Verbs of these conditional clauses are in the Subjunctive mode.

6. CLAUSES of an ADVERSATIVE character may sometimes be used when something is *conceded* as opposed to a result. The principle Connectives of these CLAUSES are *although, however, notwithstanding, though, while, and sometimes whatever, whoever, etc.*, used as follows: *ALTHOUGH the weather was unfavorable, NEVERTHELESS* he determined to return home; *HOWEVER liberal he may seem*, his daily support depends on his labor; We see small faults in our neighbors, *WHILE* we have greater ourselves, etc.

#### EXERCISES.

Edward, tell me why you are sad. Frank knew not where he was. He inquired, "Who comes here?" The truly great consider first how they may gain the approbation of God. The soldiers stopped when night overtook them. Where your treasure is there will your

heart be also. When the million applaud you, seriously ask yourself what harm you have done. The age of miracles is passed, while that of prejudice remains. We hate some persons because we do not know them. Ye receive me not because ye know him not. A peace which consults the good of both parties, is the firmest, because both parties are interested in its preservation. Should it rain to-morrow, the lecture will be postponed. Were patrons more disinterested, ingratitude would be more rare. If you read my story you can judge for yourself. Though he was rich, yet for our sakes he became poor. However careless he might seem, his fortune depended upon the decision. Experience is a surer guide than imagination. Can you paint the picture as she does. Our lesson is the same as that we had yesterday.

#### THE FOURTH OF JULY.

FROM A LETTER DATED ON THE THIRD OF JULY.

Yesterday the greatest question was decided which ever was debated in America, and a greater, perhaps, never was nor will be decided among men. A resolution was passed, without one dissenting colony, "that these United Colonies are, and of right ought to be, free and independent States, and as such they have, and of right ought to have, full power to make war, conclude peace, establish commerce, and to do all other acts and things which other States may rightfully do." You will see, in a few days, a Declaration setting forth the causes which have impelled us to this mighty revolution, and the reasons which will justify it in the sight

of God and man. A plan of confederation will be taken up in a few days.

When I look back to the year 1761, and recollect the argument concerning writs of assistance in the superior court, which I have hitherto considered as the commencement of this controversy between Great Britain and America, and run through the whole period, from that time to this, and recollect the series of political events, the chain of causes and effects, I am surprised at the suddenness, as well as greatness, of this revolution. Britain has been filled with folly, and America with wisdom; at least, this is my judgment. Time must determine. It is the will of Heaven that the two countries must be sundered forever. It may be the will of Heaven that America shall suffer calamities still more wasting, and distresses yet more dreadful. If this is to be the case, it will have this good effect at least: It will inspire us with many virtues, which we have not, and correct many errors, follies, and vices which threaten to disturb, dishonor, and destroy us. The furnace of affliction produces refinement in states as well as individuals. And the new governments we are assuming in every part, will require a purification from our vices, and an augmentation of our virtues, or they will be no blessings. The people will have unbounded power, and the people are extremely addicted to corruption and venality, as well as the great. But I must submit all my hopes and fears to an overruling Providence, in which, unfashionable as the faith may be, I firmly believe.

*John Adams.*

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## ELEMENTS CONTAINING CLAUSES.

A Complex Element containing a *clause*, is formed by joining a subordinate *clause* to some *word* or *phrase*

by a subordinate Connective; as, I have brought the *horse which you sent me for*; Hornets construct very curious nests, in which they deposit their eggs, etc.

A Compound element may be formed by joining two or more subordinate clauses by a Conjunction of a co-ordinate character; as, I soon perceived *that I had the power of losing and of recovering them*, AND *that I could, at pleasure, destroy and renew this beautiful part of my existence*; Brugere declares that we are come into the world too late to produce any thing new, that nature and life are preoccupied, and that description and sentiment have been long since exhausted, etc.

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#### CLAUSES AND PHRASES USED AS AGENTS OR PREDICATES.

A Substantive CLAUSE or a Substantive PHRASE either may be used as the agent of a sentence; as, *To steal is base*; *That one should steal is base*, etc.

SENTENCES, as follows, may take either of two forms: The Agent may be placed before the Predicate, or it may be first represented by the *expletive* IT, and then placed after the predicate; as, *To see the light is pleasant*; *It is pleasant to see the light*. *When it will be done* is not certain; *It is not certain when it will be done*, etc.

The PREDICATE of a Proposition may be formed by means of the *copula* and a *substantive* or *adjective phrase* or a *substantive clause*; as, *To obey is to enjoy*; *George was in fault*; *My desire is that you may succeed*, etc.

## EXERCISES.

Most of the palms bear fruit, which supplies the people where they grow with the greatest part of their food. The care which God takes of all his creatures is singularly shown in the modes in which the eggs of insects are preserved from cold or wet. I neither knew what I was, where I was, nor from whence I came. Amongst that number was an old man, who had fallen an early victim to adversity, and whose days of imprisonment, reckoned by the notches which he had cut on the door of his gloomy cell, expressed the annual circuit of more than fifty suns. To be good is to be happy. To err is human. To acquire knowledge is necessary. To repent is our duty. It is wrong to hate our enemies. It is pleasant to receive our friends. It is easy to deceive children. That the earth is a sphere, is easily proved. Whether the truth will be made to appear, is uncertain. How he made his escape, is a mystery. It is a mystery how he made his escape. It is not certain when letters were first used. It is evident that no man is justified by the law in the sight of God. Our word is not to be broken. The trees are in blossom. The prisoner is without friends. How shall the treasury be replenished, is the question. The question is, how shall the treasury be replenished. My determination is that I will attend church in the city. Your belief is that the millennium will be in eighteen hundred and sixty-four.



## THE PERMISSION NOT THE PRODUCTION OF EVIL.

There is a great difference between God being concerned thus, by his *permission*, in an event and act, which, in the inherent subject and agent of it, is sin, (though the event will certainly follow on his permission,) and his being concerned in it by *producing* it and exerting the act of sin; or between his being the *orderer* of its certain existence by *not hindering* it, under certain circumstances, and his being the proper *actor* or *author* of it, by a *positive agency* or *efficiency*. As there is a vast difference between the sun being the cause of the lightness and warmth of the atmosphere, and the brightness of gold and diamonds, by its presence and positive influence; and its being the occasion of darkness and frost, in the night, by its motion whereby it descends below the horizon. The motion of the sun is the occasion of the latter kind of events; but it is not the proper cause efficient or producer of them; though they are necessarily consequent on that motion, under such circumstances; no more is any action of the Divine Being the cause of the evil of men's wills. If the sun was the proper *cause* of cold and darkness, it would be the *fountain* of these things, as it is the fountain of light and heat; and then something might be argued from the nature of cold and darkness, to a likeness of nature in the sun; and it might be justly inferred, that the sun itself is dark and cold, and that his beams are black and frosty. But from its being the cause no otherwise than by its departure, no such thing can be inferred, but the contrary; it may justly be argued, that the sun is a bright and hot body, if cold and darkness are found to be the consequence of its withdrawal; and the more constantly and necessarily these effects are connected with, and confined to its absence, the more strongly does it argue the sun to be the fountain of light and heat. So, inasmuch as sin is

not the fruit of any positive agency or influence of the Most High, but, on the contrary, arises from the withholding of his action and energy, and, under certain circumstances, necessarily follows on the want of his influence; this is no argument that he is sinful, or his operation evil, or has anything of the nature of evil; but, on the contrary, that he, and his agency are altogether good and holy, and that he is the fountain of all holiness.

JONATHAN EDWARDS.

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## COMPOUND SENTENCES.

A *Compound Sentence* is formed by joining two or more principle CLAUSES, equal in rank or *coördinate* in character.

Coördinate clauses may be divided into three classes, according to the connective used: *Copulative*, *Adversative* and *Alternative*.

A *Copulative* clause is one that is so united to another as to express an additional thought, and thereby give a greater extent to its meaning; as, Hand me my hat, AND I will get you your shawl.

An *Adversative* (coördinate) clause is one which stands opposed to, or contrasted with, the preceding clause; as, "Vice stings us in our pleasures, BUT virtue consoles us in our pains."

*Alternative* clauses are such as offer or deny a choice between two statements; as, We must defend our rights, OR our liberties will be lost.

OBS.—Two connectives are often used — one being placed in the first, and the other in the added, clause: the two may be called *correlatives*; as, *Not only* instructing is this exercise, *but* it is invigorating. But when both connectives are found in the added clause, the second may be called an *associate*: it giving some additional meaning to the clause; as, Lizzie is studying French, *AND* beside she is learning music. The *associate* connective stands alone, when the principal conjunction is understood; as, The rain has abated, *therefore* let us commence our labor.

Compound sentences may be analyzed and parsed by taking each clause separately, etc.

#### EXERCISES.

A clownish air is but a small defect, still it is enough to make a man disagreeable. A jest is not an argument, nor is a loud laugh a demonstration. Green is the most refreshing color to the eyes; hence Providence has made it the common dress of nature. He is either sick or fatigued. I conceived a great regard for him, and I could not but mourn for the loss he had sustained. I have none, else would I give it. I neither learned wisdom, nor have I a knowledge of righteousness. I strenuously opposed those measures, but it was not in my power to prevent them. I was eyes to the blind, and feet was I to the lame. She either left the key in the door, or else the robber had a false one.—Some men know but little of their profession, but yet they often succeed in life better than those whose attainments they can never reach. The more sleek the prey, the greater the temptation; and no wolf will leave a

sheep to dine on a porcupine. The office is not suited to his mind ; and the compensation, moreover, is meager. This part of knowledge has been growing ; and it will continue to grow, till the subject be exhausted. We submit to the society of those that can inform us, but we seek the society of those whom we can instruct.

#### NEED OF A NATIONAL LITERATURE.

In order that America may take its due rank in the commonwealth of nations, a literature is needed which shall be the exponent of its higher life. We live in times of turbulence and change. There is a general dissatisfaction, manifesting itself often in rude contests and ruder speech, with the gulf which separates principles from actions. Men are struggling to realize dim ideals of right and truth, and each failure adds to the desperate earnestness of their efforts. Beneath all the shrewdness and selfishness of the American character, there is a smouldering enthusiasm which flames out at the first touch of fire, sometimes at the hot and hasty words of party, and sometimes at the bidding of great thoughts and unselfish principles. The heart of the nation is easily stirred to its depths ; but those who rouse its fiery impulses into action are often men compounded of ignorance and wickedness, and wholly unfitted to guide the passions which they are able to excite. There is no country in the world which has nobler ideas embodied in more worthless shapes. All our factions, fanaticisms, reforms, parties, creeds, ridiculous and dangerous though they often appear, are founded on some aspiration or reality which deserves a better form and expression. There is a mighty power in great speech. If the sources of what we call our fooleries and faults were rightly addressed, they would echo more majestic and kindling truths. We want a poetry which shall

speak in clear, loud tones to the people ; a poetry which shall make us more in love with our native land by converting its ennobling scenery into the images of lofty thoughts ; which shall give visible form and life to the abstract ideas of our written constitution ; which shall confer upon virtue all the strength of principle, and all the energy of passion ; which shall disentangle freedom from cant and senseless hyperbole, and render it a thing of such loveliness and grandeur as to justify all self-sacrifice ; which shall make us love man by the new consecrations it sheds on his life and destiny ; which shall force through the thin partitions of conventionalism and expediency, vindicate the majesty of reason, give new power to the voice of conscience, and new vitality to human affection, soften and elevate passion, guide enthusiasm in a right direction, and speak out in the high language of men to a nation of men.

EDWIN P. WHIPPLE.

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## COMPOSITION AND ARRANGEMENT OF WORDS.

A very important guide to understand an idea, or the subject matter contained in a sentence, is the arrangement and the position of the words composing the sentence.

In the American language there is less latitude in the variation and change of words in their different relations than in many others.

Such an arrangement of the words in a sentence should be made as will forcibly and clearly express the idea intended to be conveyed.



Obs.—In *poetry* and *poetic composition* great latitude is allowed, and any arrangement which will not naturally obscure the sense may be made. Such liberty is necessary in order to secure the *harmony* and *rhymth* peculiar to composition of that character. In the composition of *poetry*, this general exception to principles of composition is, therefore, to be understood.

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### SPECIAL PRINCIPLES OF COMPOSITION.

The *agent* should generally be placed before the *predicate*; as, God — rules; Earth and planets — revolve around the sun.

Obs.—The different parts of an agent and predicate are frequently so intermingled that a perfect understanding of the meaning which the sentence contains is requisite, in order to separate them. This is especially true in poetry and poetic composition.

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## NOUNS.

I. The NOMINATIVE case, together with its dependent words, is generally placed before its *verb*; as, JEHOVAH *governs*; A great JEHOVAH of infinite wisdom and power *governs* the universe, etc.

### EXCEPTIONS.

The NOMINATIVE generally comes after the *verb* or its *first auxiliary*.

1. In *questions*, except when who or which is the *agent*; as,

*Has SHE come? Stands BOSTON where it did? Where did HE go? Will WE return?* etc.

2. In a *conditional* expression without a *conjunction*; as, *Had I seen it? Is IT possible? Will YOU consent?* etc.

3. In the *Imperative* mode; as, *Hear YOU! Arise YOU Americans! Strike YE* for liberty, etc.

4. Frequently, when the *verb* is preceded by an *adverb*; as, *Hence arises* the CONTROVERSY; *Here is* the CONSTITUTION; *There was* no one\* present; *Yet* will be the demand, etc.

5. For the sake of *EMPHASIS*; as, *Awake THOU* that sleepest; *Blessed are* the POOR IN SPIRIT; *Rejoice O* YOUNG MEN.

6. The *nominative* ATTRIBUTE is sometimes placed *after* the verb; as *New York is A CITY*; *Washington was A GREAT MAN*, etc.

II. The POSSESSIVE case should generally come immediately before the *noun possessed*; as, *That is ROBERT'S book*; *This is my FATHER'S birthplace*; *We enjoy OUR liberty*; *That book is ROBERT'S (book)*; *This birthplace is my FATHER'S (birthplace)*; *The liberty we enjoy is OUR liberty*, etc.

Obs.—Words should not unnecessarily intervene between the POSSESSIVE and the thing *possessed*; as, *He admired the BELLE'S* (as he called her) *superior beauty*; for, *He admired the superior beauty of the BELLE*, as he called her—*He admired the BELLE'S beauty*.

2. Words may sometimes appropriately intervene between the POSSESSIVE and the *thing possessed*; as, *He became the TRAITOR'S willing and obedient servant*; *This is THEIR'S* as well as *our opinion*, etc.

\* *No one*, frequently contracted *none* in similar constructions, is now becoming obsolete. Instead of *no one PERSON*, *no person PRESENT* is much more preferable.

III. The OBJECTIVE case generally follows the *verb* or *preposition* of which it is the OBJECT; as, God *created* the WORLD; Turn *to* RIGHTEOUSNESS, etc.

*Exception.*—Emphasis admits the OBJECT before the *verb*; as, GOLD and SILVER *have* I none; ME he *spared*; HIM he *destroyed*, etc.

OBS.—The OBJECT generally should not be placed far from its governing word; as, This is the man WHOM we have so often spoken of—of WHOM, etc.

2. When two *prepositions* or two *verbs* have the same OBJECT, the latter is necessarily placed at some distance from one of the former; as, We have heard *of*, and even have been influenced *by*, RUMORS of this kind; We have long *suspected*, and have now *proved*, the EXISTENCE of the danger, etc.

IV. The INDEPENDENT CASE is generally placed *at* or *near* the *beginning* of a sentence; as, JAMES, come to me; My FATHERS, this is an awful crisis; STATESMEN, SOLDIERS, and FRIENDS, hear our country's call, etc.

V. A NOUN IN APPPOSITION is generally placed after the *noun* with which it agrees; as, *General Cass* the SECRETARY is present; *Bethune* the SCHOLAR, POET and CHRISTIAN has written this, etc.

*Exception.*—Sometimes the NOUN in *apposition* precedes; as, The STATESMAN *General Cass* is absent, etc.

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## PRONOUNS.

A greater latitude is admissible in the position of PRONOUNS, because their cases are, to a considerable extent, denoted by their form.

I. In the same sentence, when different *personal pronouns* are used, the *second* should be placed first, the *third* next, and the *first* last; as, *You* and *her* and *I* will agree, etc.

II. The **RELATIVE PRONOUN** should be placed as near its *antecedent* as possible; as, *I*, **WHO** bid you, am the man—not, *I* am the man **WHO** bid you; *Joseph* left his mother in anger **WHO** had never lost his temper before—*Joseph*, **WHO**, etc.

III. When the relative **THAT** is in the objective, it must precede its governing word; as, He is the boy **THAT** I saw; This is the grammar **THAT** I referred to; Which is the error **THAT** you observed, etc.

IV. Pronouns, used interrogatively, are generally placed at the beginning of a sentence; as, *Which* is the man? *Whom* have you seen? *Who* will be there?

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## VERBS.

I. *Transitive* **VERBS** generally are placed between the *Agent* and *Object*; as, *God* **MADE** man; *Large cities* **CONTAIN** many fine houses, etc.

II. *Intransitive* **VERBS** are mostly placed after the *Agents* with which they agree; as, *Amanda* **REJECTS**; *William* **LIES** in bed; *Ye* would despair, or, at least, despond, etc.

## EXCEPTIONS.

The **VERB**, or its first auxiliary, comes before the *Agent*:

1. In *interrogative sentences*, except when *Who* or *Which* is the *Agent*; as, **CAN** he go? **HAS** she improved? **STANDS** Boston where it did? etc.

2. In a *conditional expression* without a conjunctive; as, I would have spoke, **HAD** I known it was Amanda; They would rebuke us, **WERE** we to do so, etc.

3. In the *imperative mode*; as, **HEAR** you—**DO** you hear? **BE** you obeyed? **DO** you be governed, etc.

4. Frequently when an *Adverb* precedes a **VERB**, the *Agent* follows; as, Hence **APPEARS** the particular *character*; Here is the *Act* and *Testimony*; There **WAS** no *person* absent; Yet **WILL** come the *truth*, etc.

5. For the sake of **EMPHASIS**; as, Blessed **ARE** the *meek*; **AWAKE**, why sleepest thou! Rejoice ye in that day, and leap for joy, etc.

6. The *nominative attribute* is sometimes used after the **VERB**; as, Columbus **IS** a beautiful city; Jefferson was a great statesman, etc.

7. *Emphasis* sometimes admits the *objective case* before the **VERB**; as, *Gold* and *silver* **HAVE** I none; *Me* he **SPARED**; *him* he **DESTROYED**, etc.

**OBS.**—When two **VERBS** have the same *object*, the latter will be placed some distance from the former; as, We have long **SUSPECTED**, and now we have **DISCOVERED**, the *truth* of his guilt, etc.

## THE ADJECTIVE.

**I.** AN **ADJECTIVE** is generally placed before the *noun* with which it is used; as, A *boy*; A **PRETTY** child; **THE WHITE** house; **THIS** farm, etc.



## EXCEPTIONS.

The ADJECTIVE follows the *noun*:

1. When other words are connected with it; as, A *dress* CONVENIENT for a lady; A *man* REMARKABLE for industry, etc.
2. When ADJECTIVES become a direct ATTRIBUTE; as, God is ALLWISE; Man is MORTAL, etc.
3. When IT qualifies a *pronoun*; as, Night overtook us, DISCOURAGED and WEARY, etc.
4. When IT becomes part of a TITLE; as, Adams the ELOQUENT; Jefferson the FAIRFUL; Washington the GREAT, etc.
5. When IT modifies a *verb*; as, God *created* man HOLY; We *have made* ourselves SINFUL, etc.

II. The adjectives A, AN, or THE, generally precede other *adjectives*; as, A *virtuous* woman; AN *obedient* child; THE *early* fathers, etc.

*Exceptions.*—All, both, double, many, such, and adjectives used after *as, how, so, and too*, generally precede A, AN and THE; as, All THE people; Both THE boys; Double THE quantity; Many AN eye; Such A day; As large A stone; How dangerous THE adventure; So great AN eagle; Too honest A man, etc.

III. The ADJECTIVE should be placed so near its *noun* as not to occasion obscurity; as, A pair of NEW shoes—not, A NEW pair of shoes; Gentlemen's BLACK gloves—not BLACK gentlemen's gloves; Ladies' FINE bonnets—not FINE ladies' bonnets, etc.

OBS.—In poetry and poetic composition in general, *Adjectives* admit of a great variety of arrangement. See Observation, special principle I.

## THE ADVERB.

ADVERBS should be placed as near the *words* they qualify as possible.

I. *Adverbs* generally precede an adjective ; as, She is **EXTREMELY** *delicate* ; They are **VERY** *happy*, etc.

*Exception*—The adverb **ENOUGH** always follows the *adjective* ; as, *Able* **ENOUGH** ; *Good* **ENOUGH** ; *Wise* **ENOUGH**, etc.

II. **ADVERBS** may be placed before or after a *verb*, or between the *auxiliary* and *verb* ; as, I **ALWAYS** *judge* a man by his company ; Our sisters *lived* **HAPPILY** ; She **ALWAYS\*** *acted* **PRUDENTLY** ; Whoever *did* **STRICTLY** *cease* from sinning, etc.

III. *Emphasis* brings an **ADVERB** forward in a sentence ; as, **FINALLY**, brethren, farewell ; **HOW** **NOBLY** he defended us ; **POWERFULLY** he produced the phenomenon, etc.

IV. An **ADVERB** should not intervene between *to* and the *verb* of the *infinitive* ; as, He is able *to* **ABUNDANTLY** *support* her—He is **ABUNDANTLY** able *to support* her, etc.

Obs.—The importance of placing the **ADVERB** near the *word* it qualifies, where the meaning depends on the arrangement, is exemplified by the following examples : **ONLY** *John* saw Jane ; John **ONLY** saw Jane ; John saw *Jane* **ONLY**, etc.

\* **AT ALL TIMES**—*always* is now seldom used by good writers.

## PREPOSITIONS.

A PREPOSITION should be placed near the *word* with which it is used, to show a relation ; as, Jane went WITH *James* ; Your father will come FOR *you* ; John was BEYOND *Jordan*, etc.

I. PREPOSITIONS are usually placed before the *nouns* or *pronouns* to which they refer ; as, He gave part of his *dinner* TO a poor *man* IN the *street* ; She received it FROM *us* WITH *joy*, etc.

II. When two PREPOSITIONS have the same *noun* or *pronoun*, one necessarily will be placed some distance from the object ; as, We often hear OF, and frequently be influenced BY, *fame* of this kind, etc.

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THE CONJUNCTION.

CONJUNCTIONS are usually placed between the *words* or *sentences* which they connect ; as, *James* AND *John* have returned from town ; *He is gone*, AND *I am left* alone ; *She* OR *he* was in fault ; Stephen is disappointed BECAUSE his friends thought they could swear his cause through, etc.

OBS.—*Corresponding* CONJUNCTIONS are placed, the one before the first *word* or *clause*, and the other before the *second* ; as, NEITHER *persuasion* NOR *threats* could reach him ; THOUGH *life* is brief, YET *it* is full of interest, etc.

## THE PARTICIPLE.

PARTICIPLES usually refer to *nouns* or *pronouns*.

I. When PARTICIPLES retain their verbal character, they usually follow the *noun* or *pronoun*; as, *Clouds* FLOATING, or at rest, are beautiful; *The sun* SHINING illuminates and fructifies our earth; *Washington* HAVING RESIGNED his commission, *retired* to private life, etc.

II. When PARTICIPLES partake more of the character of nouns and adjectives, they generally precede the *noun* or *pronoun*; as, FLOATING *clouds*; SHINING *sun*, etc.

INTERJECTIONS may be placed in any part of a sentence except its close.

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## FALSE-SYNTAXIS AND SOLECISMS.

FALLACIES or False-Syntaxis is an incongruity of words, a gross deviation or impropriety in language violating the rules of syntax.

In Conversation, Composition, and Public Speaking such *fallacies* and *improprieties* as follows should be avoided :—

OBS.—In studying the principles and rules of our Language, such *errors* as are contained in the following exercises should be critically observed and corrected, the sentences analyzed, the words classified and parsed.

## OF NOUNS AND PRONOUNS.

1. Avoid using (and parsing) a Noun in the NOMINATIVE case without a *Verb*; as, The BOY, if he had obeyed his father, much trouble would have been saved, (If the BOY *had obeyed*, etc.)

2. In Pronouns avoid using the *objective* for the NOMINATIVE; as, *Him* and *me* are here (HE and I.)

3. Avoid using the *objective* for the NOMINATIVE absolute; as, *Him* destroyed, all will soon leave; *Her* having arrived, we proceeded on our journey, (HE destroyed; SHE having returned, etc.)

OBS.—A corrupt use of the objective case seldom occurs except in the use of relative pronouns.

4. Avoid improperly making plural a NOUN following a plural *possessive*; as, The *women's* good VIRTUES saved them, (VIRTUE.)

5. When a SINGULAR NOMINATIVE is joined to a plural or collective noun, avoid making the *verb* and *pronoun* plural; as, AMANDA with her sisters *have gone*, (*has gone*;) Not ONE of the passengers *were* conscious of *their* danger, (Not one PASSENGER *was* conscious of *his* danger—or *his* or *her* danger.)

6. When NOUNS are united in a way which shows that they are considered separately, avoid the use of the *plural verb*; as, PATRIOTISM as well as INDUSTRY or HONESTY *are required*, (*is required*.)

7. In the possessive case, avoid the improper omission, or use of the apostrophe or sign; as, Silas'



horses; The students' book; Womens' shoes; (Silas's, student's, women's, etc.)

8. Avoid using several NOUNS together in the possessive case; as, Elie's wife's sister, for The sister of Elie's wife; Mardula's aunt's house, for the house of Mardula's aunt, etc.

9. Avoid the use of the *sign* in the possessive case of *pronouns*; as, *Hers'*, *hi's*, *ours'*, *yours'*, etc., for *Hers*, *his*, *ours*, *yours*, etc.

10. Avoid the superfluous use of *possessive pronouns*; as, He boasted of *his* having deceived his friends; (of having deceived, etc.) She spoke of *her* going home, etc.

11. Avoid the use of *his* and *her* instead of the sign of the possessive; as, Hugh *his* manual; Mary *her* album; (Hugh's manual; Mary's album,) etc.

12. In the same construction avoid the use of *different pronouns* of the same person; as, Beautiful art *thou*, and dangerous are *your* charms; This is the man *that* was injured, and *who* was referred to, etc.

13. RELATIVE PRONOUNS.—Avoid using the *Nominative* for the OBJECTIVE; as, *Who* did you see, (WHOM did you see,) etc.

14. Avoid the use of the *nominative* instead of the OBJECTIVE with a PREPOSITION in connection; as, *Who* did he go FOR; *Who* did you send TO; *Who* was it invented BY; (FOR WHOM did he go; TO WHOM did you send; BY WHOM was it invented,) etc.

15. Avoid the use of *plural* for SINGULAR pronouns;

as, EACH ONE of THEM must answer for *themselves* ; (Answer for HIMSELF or HERSELF,) etc.

16. Avoid the use of the *singular* for the PLURAL ; as, PRIDE and VANITY will soon show *itself*, (THEMSELVES,) etc.

17. Avoid the improper use of the pronouns *who* and *which* ; as, This is the man *which* I saw, (THAT I saw ;) That is the tree *whom* I planted, (WHICH I planted,) etc.

18. Avoid an unnecessary use of *who* and *which* ; as, I have described the women *who* and the customs *which* I saw, (The women and customs that I saw,) etc.

EXERCISES TO BE CORRECTED, ANALYZED, CLASSIFIED,  
AND PARSED.

James' book. My partners house. One boys' shoes.

Righteousness's sake. The ladies bonnet.

The childrens' books. The men's hats. The Oxens' yoke.

The valleys' slope. The boy's caps.

Ann as well as Arietta's books were torn.

A mans manners frequently influences his fortune's.

Asa his heart was perfect with the Lord.

George and Thomas's boots were lost.

He was ashamed of his having conducted so improperly.

He had not heard of the prisoner escaping.

He preached twice on the day of the Lord.

His brother's wife's sister was present at the wedding.

His friend's partner's house was burned to the ground.

His father's picture is a good likeness of him.

I was at Mr. Mains, the merchant's.

I did not know of him being there.

I have found a veil of my sister.

Paul's, the Apostle's, epistles were written in the first century.

The books are hi's, not our's nor your's.

There is danger of pleasure tempting us to our ruin.

That is my wife's brother's partner's horse.

Wisdoms precepts' forms the good mans' happiness.

Fear him who can destroy ye.

Fear God, even him who can reward and punish.

He and they we know, but who art thou?

He invited my brother and I to dine with him.

He who committed the offence, not I who am innocent. You  
should correct. She that is idle reprove.

His servants are ye whom ye obey.

Let them and us unite to oppose evil.

These are friends who we should cordially esteem.

They who opulence has made proud, and who luxury has  
corrupted, cannot relish simple pleasures.

The object was made sport of.

The nearer his virtues approached him to the great example,  
the more humble he became.

Turn thee here, and rest thee awhile.

We do not allow of such conduct.

Who did they entertain? Who shall we call?

Ye, who were dead, hath him quickened.

Among men, Solomon was the wisest whom the world has  
seen.

A parent alone can understand their feelings toward the  
children which God has given them.

Each one of them formed their judgment hastily.

Each one of you formed your judgment hastily.

Each one of us formed our judgment hastily.

Each one should think how many are more unfortunate than  
themselves.

He is the same man who was a candidate at the last election.

I doubt not but what he will resign.

I have not forgotten the singular man and remarkable animals which I saw.

In religious matters, or what is considered such, every man must judge for himself.

Mary or Ann will certainly bring their scissors.

Neither wealth nor talent will save their possessor from death.

Take a handful of ashes, and let Moses sprinkle it toward Heaven. The army solicited its winter quarters.

The male among birds is remarkable for its beauty.

They which seek wisdom will certainly find her.

The man died, making the third who have lost their lives there.

Thy lips are like a thread of scarlet, and your speech is comely.

The mind of man must have food for his thoughts.

They are the very things which are important, and will naturally attract.

Who, who understands the horrors of war can be its advocate.

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## OF VERBS.

In employing Verbs avoid improprieties in usage as given by the following examples :

1. In employing Verbs avoid using an *intransitive* for a TRANSITIVE, or following an *intransitive* with an OBJECT ; as, He *repented* HIM of the act, (*repented* of the act ;) God alone *differs* ONE from another, (*CAUSES* ONE to *differ* ;) He should agree his conduct with his profession, etc.

2. Avoid using a TRANSITIVE Verb as *intransitive*

or without an OBJECT; as, Demagogues *ingratiate* with the populace (INGRATiate *themselves*); I must *complete* with him (*comply*, or COMPLETE the CONTRACT), etc.

3. Avoid using a *Verb* without a NOMINATIVE; as, It hath pleased him to give deliverance, and *hath preserved* you.

4. In the use of Verbs intransitive, or Verbs in the passive voice taking the same case after as before them, the only error is making the *cases* different; as, It is not *me* (It is not I); *Who* do you think *him* to be, *Whom* do men say that I am, etc.

5. Avoid the common error of using the *wrong* tense of the Infinitive mode; as, I intended *to have gone* (intended to GO); She intended *to have written* before this (intended to WRITE), etc.

6. Avoid using TO as a substitute for the Infinitive, or its improper *use* or *omission*; as, I have not written, nor do I intend TO (write); She need not to admire herself so much; They ought not complain of their lot, etc.

7. Avoid the use of the PRE-PRESENT tense INDICATIVE, for the *perfect participle*; as, He has AROSE (*arisen*); I have WROTE (*written*); She has DROVE (*driven*); The coat was TORE (*torn*); The limb was BROKE (*broken*); Our clothes was WORE (*worn*), etc.

8. In expressing a general proposition, avoid using the *past* tense for the PRESENT; as, Comstock taught that the air *was* forty-five miles high, (IS.) He claimed



that virtue *was* its own reward ; We were taught that God *governed* the world (GOVERNS), etc.

9. Avoid the use of the tenses which do not correspond with *each other*, and with the *meaning* intended to be conveyed ; as, He can come if he *chose* (if he chooses) ; She could have went if she *chose* (had chosen) ; She was so ill that I feared she would *have died* (die), etc.

10. Avoid using different forms of the same tense in the same sentence ; as, The Lord *gives* and the Lord *taketh* away (gives and takes, or giveth and taketh).

11. Avoid the common and improper use of *had* for WOULD ; as, He *had* better not run the hazard (He WOULD better not) ; I *had* rather not go (I WOULD rather), etc.

12. Avoid an improper ellipsis in tenses connected with each other ; as, He HAS and *will live* for mankind (HAS LIVED) ; I talways HAS and always *will be* so (HAS BEEN), etc.

13. Carefully avoid the very common errors of using Verbs differing in number from their nominatives ; as, The RAPIDITY of his movements *were* beyond example (WAS) ; WINGS *is* on her feet (ARE) ; RICHES and FAME *renders* no man happy (RENDER) ; Wisdom and folly govern us ; Wisdom and not wealth procure esteem, etc.

#### EXERCISES FOR CORRECTION, ETC.

A good citizen and an honest man have departed.

A variety of pleasing objects charm the eye.

Disappointments sinks the heart of man.  
Has the goods been sold?  
Has thou no better reason for censuring thy friend?  
He with others have judged hastily. Her and me meets daily.  
In his speeches are found much information.  
James with his parents have returned.  
Many days have been lost.  
Nothing but vain and foolish pursuits delights some persons.  
Nor he nor I are capable of harboring a thought against your  
peace. Neither riches nor fame render a man happy.  
Rudeness of manners disgust us.  
So much of ability and merit are seldom found.  
The honest is always respected.  
That superficial scholar and critic have shown great ignorance.  
This are not the class of classes referred to.  
The number of inhabitants do not exceed twenty-nine millions.  
Thou should love thy neighbor as thou loves thyself.  
To live humbly and righteously are required of all.  
To do to others as we would that they should do to us, constitute the great principle of virtue.  
To be ashamed of virtue which the heart approves, mark a feeble character.  
Whom do he think will suffer most?  
What avails the best feelings without principle?  
A tart reply, a proneness to rebuke, or a captious spirit, embitter domestic life.  
Duty as well as interest require honesty in all our dealings.  
Each one of them have much labor on their hands.  
Every one of the topics are of the utmost importance.  
Great pains has been taken to reconcile the parties.  
Him being preserved, the work do prosper.  
Man is not a clock or watch which move merely as they are moved.  
Man's happiness or misery are in their own hands.

Neither Mary or Aerietta have retuned.

Not one of them were completely happy.

Not one of those present were satisfied with the explanation.

One added to ninety-nine, make a hundred.

Speaking wrong, or thinking wrong, are forbidden by the spirit of the Gospel.

There are many faults in spelling which neither analogy nor pronunciation justify.

Those men if we had seen them, we should have obtained their consent.

Virtue, joined to knowledge, confer influence.

Virtue, however neglected, men respects it in heart.

When sickness, infirmity, or misfortune affect us, the value of friends are tested.

From the resemblance, I took it to be her that sings.

I believe it to have been them that done it.

If it was not him, who could it have been?

I know not whether it was them, but I know it were not him.

I know not the person, unless it are him whom I have already mentioned.

It were me, be not afraid. It were not her, but her sister.

It may have been them, but it are not certain.

I would return if I were him.

They am them which testify of me.

We have always supposed it to be her who is entitled to the praise. Were you sure of its being him?

Who would have dreamed of its being him?

Who do she think him to be?

Whom does men say that I am?

And the multitude wondered when they saw the lame to walk and the blind to see.

Bid the wild waves their lawless rage to restrain.

He needs not to conceal himself so carefully.

I desired to have returned earlier.

I have not been, nor do I intend to.  
I have not discovered their residence, and I shall no longer attempt to.  
I have not seen them, and I do not wish to.  
I hoped to have the pleasure of seeing her.  
I perceive him to have a halt in his gait.  
I would have all men to understand the truth.  
The nation expected to have seen a very different result.  
They wished very much to have sailed before the equinox.  
They read constantly, because they love to.  
We often see men to conduct themselves very independently.  
We ought not to complain of our lot.  
We cannot make men to forget their interests.  
Who dares to deny his accountability?  
Who has not heard many, even in wealth, to complain of their troubles? Will you help me to read this lesson?  
Will you call to father?

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## OF ADJECTIVES.

In using Adjectives, let the following and similar improprieties be avoided :

1. After Adjectives requiring the SINGULAR number, such as, EACH, EITHER, EVERY, NEITHER, etc., avoid the use of the *plural*; as, EACH of them *have spoken* for *themselves* (HAS SPOKEN for HIMSELF), etc.
2. Avoid the use of *Adverbs* for ADJECTIVES; as, It is a *delightfully* prospect (DELIGHTFUL, etc.); They arrived *safely* (SAFE), etc.
3. Avoid using the Pronoun *them* for the Adjective THOSE; as, Bring me *them* books (THOSE, etc.); See *them* beautiful clouds, etc.

4. Avoid using *this here* and *that there* for THIS and THAT ; as, *This here* house (THIS house) ; *That there* book (THAT book), etc.

5. Avoid ambiguity occasioned by the improper use or omission of an *Adjective* ; as, He gained *a* few friends (He gained few friends) ; He gained few friends (He gained a few friends) ; A large blue and red flag (A large blue, and a large red flag).

6. Avoid the use of double *comparatives* and *SUPERLATIVES* ; as, The first witness gave a strong proof of the fact, the next *more stronger*, but the last witness the *MOST stronger* of all ; He is the *MOST NOBLEST* of men (most noble).

7. Avoid the improper use of the *comparative* and *superlative* ; as, Eve was the *fairest* of her daughters (*fairer* than any of her daughters) ; Solomon *wiser* than any man (the wisest of men).

8. Avoid using a *comparative* or *superlative* to *Adjectives* which do not admit of comparison ; as, Agriculture is the *chiefest* employment of men ; He is the *supremest* officer in the United States ; The lesser breaches of the law, etc.

#### EXERCISES FOR CORRECTION, ETC.

A black and white man were present.

After the most strictest sect I lived a Pharisee.

A large and small house were in front of the garden.

A lion shall eat straw like an ox.

A red and white ox were yoked together.

A rose is the beautiful flower.

Edwin is the tallest of his brothers.



Elizabeth was more powerful than any queen.

Every ten years the same thing occurs.

Give me a cool glass of water.

Give me that there knife, for this here one is dull.

God created the heaven and earth, and divided the light from darkness; and the evening and the morning were the first day. Gravitation is a most universal law.

He may be a judge or lawyer. Horses is an noble animal.

He was admitted to the chiefest office.

He is a young respectable man.

He bought a old span of horses.

He was censured for a little attention to his business.

His obstinacy was so inexcusable that he found a few friends.

His penitence was so deep that few persons interfered in his favor. He is a much better writer than a reader.

He was gifted both in music and poetry; by that his thoughts came glowing from the heart, and in this he wafted them to Heaven. He was idle, and by these means suffered.

He was industrious and honest, and by this means prospered.

I bought eight load of wood four foot long.

I sold a superior yoke of cattle because they were not well matched.

It is more easier to build two chimneys than maintain one.

Joseph Cellers was made an Notary Public.

John Herron and I are the most intimatest friends.

Mr. Ells Wilkin, Esq., did me most inestimablest favor.

Neither of my brothers have returned.

Neither of us are satisfied with the results.

Of all the other nations, Russia is the most extensive.

Pitt was more eloquent than any English orator.

Religion elevates man, irreligion degrades him; that bends the mind to earth, this raises it to Heaven.

So great a fault called for little severity.

Sing the two first and the three last verses.

This weather makes you look warmly.

The President is the chiefest man of our nation.  
The Bible is more valuable than any book.  
This here slate is his, and that there is mine.  
They returned safely from the expedition.  
They dug the well deeply.  
The most humble men often rise to the chiefest places.  
The most Highest has created us for his glory.  
The party encountered the most total loss.  
These kind of persons are very tedious.  
Those sort of men should be avoided.  
Virtue confers the supremest dignity on man.  
We despise not the doer but deed.  
Which of those two cords is the strongest.  
You cannot be engaged in a more nobler employment.

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### OF ADVERBS.

In using Adverbs, the following and similar errors should be avoided :

1. Always avoid the use of *Adjectives* for ADVERBS ; as, He reads *distinct* (DISTINCTLY) ; She sings *sweet* (SWEETLY), etc.

2. Avoid the improper use of the Adverb *how* ; as, He said *how* he was sick, etc.

3. Avoid the use of *no* for NOT ; as, It is uncertain whether they will succeed or *no* (NOT)—*no* never qualifies a verb.

4. Avoid the improper use of *where* (IN WHICH PLACE) ; as, Those were circumstances *where* he could not decide (IN WHICH).

5. Avoid the improper use of *never* for EVER ; as,

Though one is *never* so rich, happiness is not thereby secured (EVER).

6. Avoid the use of two *negatives*, unless intending to AFFIRM ; as, *Nor* will I *not* go (NOR will I go), etc.

## EXERCISES FOR CORRECTION, ETC.

Benjamin speaks fluent, reads excellent, and thinks coherent.

Bring the pen hither to me.

Do you not know nothing about it?

Do not let no one disturb my repose.

Few could act nobler than he did. He behaved himself submissive, and was exceeding careful not to give offence.

From hence we draw this conclusion.

From whence comest thou?

Go quick to school ; enter the room slow and light.

He went to Columbus, and from thence to Pittsburgh.

He will go thither at your request.

He showed how he had seen an angel in his house.

He could enforce the truth no stronger.

He came agreeable to his promise, and conducted himself suitable. He addressed to them exhortation suitably to their circumstances. He is like to be a useful member of society.

He reads proper, writes very neat, and composes accurate.

He reasons very clear and interestingly.

He says express that he was acquainted with all the circumstances. He said how he had been deceived.

He spoke very decided and strong, and even vehement.

He should not nor does not confine his opinions to narrow limits.

He was extreme, extravagant, and his property is now near exhausted.

He wrote a letter where he freely expressed his sentiments.

His follies reduced him to a situation where he had much to fear and nothing to hope.

I care not whether this be true or no.

It is doubtful whether or no the object can be accomplished.

I cannot comply neither at present nor at any other time.

I have received no information on the subject, neither from him nor from no other person.

If opportunities are never so favorable, they are useless without a proper improvement.

In public we should speak slow, deliberate and distinct.

I cannot say whether the man will go or no.

I do not wish to present no such argument.

It was told me how that the Jews laid wait for the man.

I cannot by no means justify the act.

Listen not to the allurements of temptation, though its voice be never so eloquent. Mary nor her mother were not present.

Neither wealth nor so much good can satisfy an immortal soul.

Precept nor discipline is not so forcible as example.

She ran in, and told how Peter stood before the gate.

That letter was written neat and folded nice.

The work was easily accomplished, because it was taken up with spirit. The children have behaved very good.

The trees look beautiful as spring advances.

We are exceedingly sorry to learn that he has become so extremely negligent

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## OF PREPOSITIONS.

In using Prepositions avoid the following and similar errors :

1. Avoid using *inappropriate* Prepositions ; as, Benjamin was *to* Washington (at Washington) ; He was *to* sea (at sea) ; John went *at* sea (to sea) ; Oliver is different *to* Charles (from Charles), etc.

2. With a Preposition, avoid using the nominative *who*, instead of the objective *whom* ; as, By *who* was

it made (By WHOM, etc.) ; For *who* did you go (For WHOM, etc.) ; To *who* did she send (To WHOM), etc.

## EXERCISES FOR CORRECTION, ETC.

A million died of the pestilence. Benjamin lives to home.

Between you and I there can be no concealment.

Civility finds its way among every kind of persons.

Every man must render an account to himself.

He is known under the name of Anonymous.

His conduct was approved of by friends and enemies.

His taste of painting led him to pursue it. He is ambitious for distinction and desirous for fame. He is more excellent into character. It is not I who he is displeased with.

It was not I who he spoke to.

I have no occasion of his services.

My uncle lives at Main street, No. 15, to Washington.

They returned of themselves.

There was no water, and he died for thirst.

The remark is not founded on truth.

The Indians have been reduced to the power of the Americans.

The English government submitted by the desire of the Americans. The city is to the north side of the river.

Those who have had a taste for the evils in vice will no more relish its pleasures.

The vessel arrived safe to the harbor, and was soon lying in the wharf.

Though we expected our friend, we were disappointed in the pleasure. The land consists in plains and valleys.

These things are consistent to his promise.

Who did you refer to?

Who did he receive his information from?

What concord can exist between those who commit crime, and they who abhor it?

We can confide on none but the good.



We have little hope for his recovery.

We should profit from good advice.

We should not feel prejudice to our enemies.

We should comply to the wishes of others as far as we can.

We are often disappointed of things from which, before possession, we anticipated much pleasure.

Where does he live at? Where has he gone to?

Who did you receive instruction from?

### OF CONJUNCTIONS.

In using Conjunctions, avoid the following and similar improprieties:

1. Avoid the improper omission of *Conjunctions*; as, I desire he may go (desire *that* he, etc.); Man who lives an hour, still never dies (lives *but* an hour, etc.); The earth, the heavens will be dissolved (The earth *and* the heaven, etc.), etc.

2. Avoid an *improper* use of corresponding conjunctions; as, I will either send it, or *either* bring it myself; *Either* thou nor *yet* I can comprehend it (Neither thou nor I, etc.); Neither James *or* Charles will go home, etc.

3. Avoid the improper use of any other *Conjunction* for **THAT**; as, I doubt not *but* he may come (**THAT** he may come); I fear *lest* he has not arrived (**THAT** he has not arrived); I doubt not *but* **THAT** he is honest, etc.

### EXERCISES FOR CORRECTION, ETC.

Either Mary her mother will remain.

He gained nothing further but to be commended.

He has too much prudence than to be deceived.

He is so self-denying to decline what others need more than he.

He was taller, but not so large as his brother.

He was not so large, but taller than his brother.

His duties are so arduous as that he needs assistance.

His last work is as interesting and more able than any former one. His last work was more able, but not so interesting as his former ones.

He was heard to declare he was for the measure.

He has little more of the scholar besides the name.

I am not certain if he be the man I saw or not.

Italy desires the same blessings as France has obtained.

It is certainly true we often judge erroneously.

It is useless to debate the question if we shall resist or submit.

It was some time before he decided if he should go or stay.

I very much desire you should return immediately.

Men often think they are unable to resist temptation.

Most ancient nations seem to have had no other employment but war. Neither Mary or Otho could be persuaded to go.

Neither refuse or neglect to do right in all things.

No danger is so slight, but it should be guarded against.

No pleasure is so innocent but may be a source of danger.

One of them is equally blamable as the other.

Such men that deceive once, should never be trusted a second time. This is none other but the house of God.

There was something so interesting in him as effected me at once. The younger Pitt was more learned, but not so brilliant as his father.

There is no condition so secure as cannot admit of change.

They were much afraid lest he would betray them.

The proposition was no sooner made but he excepted it.

We have abundant evidence he is not to be trusted.

We often say we care not for danger, but sometimes deceive ourselves. We doubt not but he will succeed.

We have reason to fear lest we may mistake our duty.

We cannot deny but that he has acted honorably.

## OF PARTICIPLES.

In employing Participles avoid improprieties as given in the following examples :

1. Avoid the improper use of the *Perfect participle* for the PAST TENSE of an irregular verb in the indicative ; as, I *seen* him (I SAW him) ; She *done* it herself (She DID it) ; They *come* home yesterday (CAME home, etc.) ; We *begun* last week, etc.

2. In a compound tense formed by associating a verb and participle, avoid using the *Preterit* or *Past tense* for the PERFECT PARTICIPLE ; as, I have *saw* her (have SEEN) ; He had *drove* it before (had DRIVEN) ; She will have *went* (will have GONE) ; We have *arose* to defend our institution, etc.

3. Avoid the improper omission or use of THE or OF alone with a *Participle* ; as, In *making* OF books—In THE making books ; (In THE making OF books—In making books ;) With *teaching* OF men, etc.

## EXERCISES FOR CORRECTION, ETC.

All men have forsook him.

By the observing truth, we will secure confidence.

By observing of truth, we shall command esteem.

Each has nobly bore his part of the burden.

He would have went, had it been possible.

Hugh writ to his friend after he had wrote to him.

He has began his career well for one of his age.

He had mistook his true interest.

He has ran the risk of been detected.

He would have spoken fluently, if he had not forgot the last part of his speech.

Had not the misfortune befel my cousin, he would have went home long ago.

He writes as the best authors would have wrote, had they writ on the same subject.

It was proven that he had stole the money.

I was chose for my superior judgment.

John had wrote for the "Dollar Weekly Times."

Joseph done me no harm, for I had wrote my letter before he come home. Many persons have came to this country.

Poverty turns our attention too much upon the supplying our wants; riches upon the enjoying luxuries.

Since the work is began, it must be prosecuted.

The changing times and seasons, the removing and setting up kings, belong to Providence alone.

The sun had already arose, when I began my journey.

The French language is spoke in every State in Europe.

The lady has wrote pretty poetry.

The greater part of Christian professors have forsook sectarian bigotry.

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## FALLACIES PROMISCUOUSLY ARRANGED.

A country around Columbus are beautiful.

Adelia acted very independent on the occasion.

A varieties of pleasing objects charms the eye.

A judicious arrangements of studies facilitates improvement.

Affluence might give us respect in the eyes of the vulgar, but will not recommend us to the wise and good.

Amanda and Charles is older than me.

All whosoever came were made welcome.

A great majority of our authors is defective in manner.

An invitation were sent to me and John.

A person's success in life depends on their exertions: if they shall aim at nothing, they shall certainly achieve nothing.

A more worthier man you cannot find.

An acute, ready and attentive memory have rendered him remarkable.

A worse evil on any people were never heard of.

A more worthier man I could not have founded.

A man had four sons, and he divided his property between them. Asa his heart was perfect.

Adam Clark his book. Amanda Smith her album.

Abel and Cain's sacrifice were not the same.

All men have talents committed to their charges.

A father's and mother's loves to their children are very tender.

Ask John if he know when the congregation meet.

And live as God designed me to.

An army present all the bad passions of the human heart.

A man being poor does not make him miserable.

A prisoner is not accounted guilty till he are convicted.

As soon as he shall return we will recommence our studies.

A public dinner are given to the inhabitants of roast beef and plum pudding.

A man's being rich, or his being poor, do not affect his character for integrity.

A conceited fool is more abominable than all fools.

A constant display of the graces are fatiguing to a sober mind.

Avoid lightness and frivolity; it is allied to folly.

A great number of women was present.

A good end does not warrant using of bad means.

A good end does not warrant the using bad means.

Anger and impatience is always unreasonable.

Art thou the man who hast dared to insult me?

All who were present were pleased with the entertainment.

Among every class of people self-interest prevails.

A truth is virtue to which we should pay little regard.



A soul inspired with the love of truth will keep all his powers attentive to the pursuit of it.

A great mass of rocks thrown together by the hand of nature with wildness and confusion strike the mind with more grandeur than if they were adjusted to one another with the accuratest symmetry.

A drove of forty heads of cattle passed along.

As two are to four, so six are to twelve.

A man's manners frequently influences his fortune.

All the world is spectators of your conduct.

A lampoon or satire do not carry in them robbery or murders.

An army presents a painful sight to a feeling mind.

An attempt was being made in the legislator.

A report is now being prepared. Are not my days a few?

A stranger to the poem would not easily discover that this was verse.

Beauty and innocence should be never separated.

By the obtaining wisdom you will command respect.

By obtaining of wisdom you will command respect.

Because of provoking his sons and daughters, the Lord abhorred them. Be shure to write yourself and tell her to.

Be so kind as to tell me whether he will do it or no.

Both cold and heat have its extremes.

Books, not pleasure, occuppies his mind.

Be more anxious to acquire knowledge than to show it.

Be more anxious about acquiring knowledge than to show it.

Between he and I there is some disparity of years, but none between he and she.

Be wise and good that you may be happy.

By these attainments are the master honored, and the scholar encouraged.

By exercising of our memories, they are improved.

Be so good as to lend me your grammar.

Calumny and detraction are sparks which, if you do not blow, they will go out of themselves.

Coleridge the poet and philosopher have many admirers.  
Come in the house. Can you tell whom that man is?  
Congress consists of a Senate and House of Representative.  
Circumstances alters cases. Come, let you and me go.  
Changed for a shape, it cannot be.  
Can these persons consent to a proposal, and will consent to it?  
Common sense, as well as piety, tell us these are proper.  
Covet earnestly for the best gifts.  
Do you not think he writes good?  
Do you know who you are talking to?  
Discontent and sorrow manifest itself in the countenance.  
Did he not tell thee his fault, and entreated you to forgive him.  
Does he not read and writes well? Did he run well?  
Do you speak so to me, I who have so often befriended you?  
David and Solomon's reign were prosperous.  
Each day and each hour brings their changes.  
Every church and sect have opinions peculiar to themselves.  
Everything whatsoever ye would that men should do to you,  
do ye even so to them.  
Every one should consider their own frailties.  
Every plant and every flower proclaims their Maker's praise.  
Extremes are not in its nature favorable to happiness.  
Earth existed at first in the state of chaos.  
Either he or I are willing to go.  
Every change is not a change to the better.  
Enjoying health and to live in peace are great blessings.  
Earth hath her solitudes, and so has life.  
Every leaf, twig, every drop of water teem with life.  
Every one of those pleasures that are pursued to excess, convert themselves into poison.  
Extravagance and folly may reduce you to a situation where  
you will have much to fear and little to hope.  
Either he or I are willing to go.  
Expectation and reality makes up the sum total of life.  
Favor is not always bestowed to the most deserving.

For conscience's sake. For righteousness's sake.  
From the little conversation I had with him, he appeared to  
have been a man of learning.  
False accusations cannot diminish from his real merit.  
Forty head of cattle was sold in an hour.  
For you have but mistook me all the while.  
God has blessed us; yes, even we, who have been so ungrateful.  
God upholding all things is an evidence of his power.  
Go and be reconciled with thy brother.  
Gravitation was a discovery of Sir Isaac Newton.  
Great desires are difficult to be gratified.  
Gold is being found in small quantities at Pike's Peak.  
Goods are now being sold off at first cost.  
Go, flee thee away into the land of Judea.  
Had I known the character of the lecture, I would not have  
went.  
Having began the work, he was not easily discouraged.  
He has little more of the great man besides the title.  
He needs no spectacles that cannot see, nor boots that cannot  
walk. He was offered a pardon.  
He was not returned an hour ago. He has began the work.  
He came along with David and I.  
He rode to town and drove twelve cows on horseback.  
He gave the book to some one, I know not who.  
He has been to home for some days.  
He who committed the offence thou shouldst correct, not I.  
He ingratiate with some by traducing others.  
His servants ye are, to whom ye obey.  
He is the man whom you said it was.  
He, and not they, are mistaken. Horse is a noble animal.  
His time, as well as his money and his health, was lost in the  
undertaking. He and not we, are to blame.  
His father set him up as a merchant, who was what he desired  
to be. He bid me go home.  
He is far from being so perfect as he thinks he is.

He whoever steals my purse steals trash.  
He was eager of recommending him to his fellow citizens.  
He was averse to the nation involving itself in war.  
He cared for his fathers and also for his mother's interests.  
He will maintain his cause though he loses his estate.  
He was heard say it by everybody. He has broke his cup.  
He being a great man did not make him a happy man.  
He has and will assist all who may deserve aid.  
He spends part of his time in studying of the classics.  
He said that truth was immutable.  
He should study diligently, that he might become learned.  
He has been formerly very disorderly.  
He has done it before yesterday. He tells lies long enough.  
He spoke agreeable to the rules of rhetoric.  
He that was dead sat up and began to speak.  
He was told his danger, that he might shun it.  
He has little more of the great man besides the name.  
He was afraid he would have died. He spoke eloquent.  
He departed from thence into a desert place.  
His expressions sounded harshly.  
He only reads English, not French.  
Hence naturally arise indifference or aversion between the  
parties. He chiefly spoke of virtue, not vice.  
He read the book only, but did not keep it.  
He drew up a petition, where he represented his own merit.  
He only read one book, not two. He will never be taller.  
He went west last year, since when I have not seen him.  
Having not known or having not considered the measures proposed, he failed of success.  
He know'd it was his duty, and he ought, therefore, to do it.  
How distinguished for talents he is, and how useful might be.  
He reads and writeth well. He reads and does write well.  
He reads and is writing well.  
He can neither read nor can write.  
He would not do it himself nor let me do it.

He was angry as he could not speak.

He could command his temper, though would not.

He is bolder but not so wise as his companion.

He takes no care nor no interest in the matter.

He is temperate, he is disinterested, he is benevolent.

His honor, interest, religion, were all embarked in this undertaking.

He may be said to have saved the life of a citizen, and, consequently, entitled to the reward.

His conduct is not scandalous, and that is the best that can be said of it. He writes tolerable well.

His speech is the most perfect specimen I ever saw.

Him and me are of the same age.

He employed another friend of his father to assert his claim.

He whoever said so was mistaken.

He promised long ago that he had attended to that matter.

He never has and he never will do so well.

He puts down the mighty and exalteth the humble.

He was no sooner aware of his danger, but he avoided it.

He only got the money for a few days.

How is the Gender and Number of the Relative known?

Humility neither seeks the last place, or the last word.

I am now at school six months.

I am purposed that I will not sin.

I am resolved to go. I have been to Cincinnati.

I am sure it could not have been her. I trust in him.

I always understood it to be her, whom they say since wrote the book.

I always have and I always shall be of this opinion.

I am opposed to him going on such an expedition.

I am now engaged with that work.

I cannot see to write no more.

I cannot believe but you have been sick.

I cannot see but what he is well.

I designed to have finished the business before I returned.



Idleness and ignorance produces many vices.

I do not deny but he has merit.

I found him better than I expected to have found him.

If thou wert not my superior, I would reprove you.

If thou forget your friend, can thee expect thy friend to remember you?

If John be came why did you not tell me?

If he was an imposter, he must have been detected.

I find great difficulty of writing.

If any boy or girl shall neglect her duty, they shall forfeit their place in the class.

If it were them who we saw, we were mistaken, certainly.

If I were she, I would except the offer.

If he am but in health I am content.

If he is but in health, it will be the cause of great thanksgiving.

If he were a year older, I would send him to school.

If he knows anything, he surely knows, that unless he gets better he cannot be removed.

If it rains all night the river will be impassable.

Ignorance is the mother of all fear as well as admiration.

I have saw him who you wrote to; and he would have came back with me, if he could.

I have no occasion of his services.

I have observed some satirists to use the term.

I have saw some young persons to conduct themselves very discreetly. I have drank enough.

I have been at Washington last year and seen the President last summer, and all his Cabinet.

I have once or twice told the story to our friend before he went away. I have purchased a house and orchard.

If you are fond of those sort of things you may have them.

If you intend to be a teacher, who you cannot be without learning you must study.

In his conduct was treachery, and in his words faithless professions. Impudence and ignorance makes him what he is.

In the hearing of the will read, and in the examining of the sundry papers much time was spent.

In the proper disposition of adverbs, the ear carefully requires to be consulted as well as the sense.

In the viewing the planets, a telescope is required.

In such circumstances, no man, no woman, no child, are safe.

I never did repent for doing good, nor shall not now.

I observed that love constituted the whole character of God.

In him were not only sound judgment, but kindness of heart also.

I should be obliged to him if he would gratify me in that particular. I shall be pleased to do him a kindness.

I seen that the kettle had been scoured with half an eye.

I speak of John Bunyan, he who wrote the Course of Time.

I should have said, he who wrote the Pilgrims Progress.

Is it not him whom you said it was? I understood it to be he.

It has been fully shown that neither of them are correct.

It are so clear as I needn't to not explain it.

It will afford me pleasure to have relieved my friend.

It is not impossible but what you are mistaken.

It is astonishing his ignorance, notwithstanding his advantages for his education.

It is important, in all times of trial, to have a friend to whom you can confide.

It is well known that wealth does not secure happiness.

Is it me or him who you requested to go?

It is an union supported by an hypothesis, merely.

It is the duty of every one to be careful of their reputation.

It was purposed by the President to fit out an expedition, and has accomplished it.

I venerate him, I respect him, I love him on account of his virtues. I will send thee far from hence to the Gentiles.

I whom are first, has the best claim.

I who speak unto you am he. I was promised a pension.

I wish I was at home. I was given a book of great value.

Joseph having been sold by his brethren, was overruled for good. John Otstot his book.

John's brother's wife's mother is sick.

James, and also his brother, have undertook a glorious enterprise. John is older than me.

Josephine is as tall if not taller than I am.

Jonathan gave his friend a present which he highly valued.

Juliet or Delia will favor us with their company.

King James translators merely revised former translations.

Kirstall Abby, now in ruins, appears to be an extensive building. Keep good and throw bad away.

Learning of anything will require of application.

Let each esteem others better than herself.

Let every man and every woman strive to do their best.

Let him be whom he may.

Let him that standeth take heed lest he falls.

Lycurgus, the Spartan law-giver, is said to be born in the 926 year before Christ.

Many days and even weeks pass away unimproved.

Meekness is manifested in suffering of ills patiently.

Molasses are thicker than water. Magnesia feels smoothly.

Many have profited from the misfortune of others.

Many ridiculous customs have been brought in during the twenty last years.

Music, the loving of it, and the practice of it, seems to pervade all creation. My gravity never did no one any harm.

Men, women, and childrens shoes for sale.

Messrs. Randall's, Aston's & Co's. book store in Columbus, Ohio. My foot slipped, and I pretty near fell down.

My mother was sick for four weeks, and is no better.

My father and him are very intimate.

Many a one have tried to be rich, but in vain.

Many a broken ship have come to land.  
My ancestors virtue is not mine.  
Neither ability nor inclination are wanting.  
Neither George or his brother approved the plan.  
Neither riches or beauty furnish solid peace, and contentment.  
Nothing never can justify ingratitude.  
Neither James nor I has had a letter this week.  
Never were any nation so infatuated.  
Neither wealth nor honor confers happiness on there votaries.  
Neither the man nor boy were to blame.  
Neither the scholars nor the teachers was present.  
Neither the intellect nor the heart are capable of being driven.  
No man is so good as does not possess some fault.  
No oppressor, no tyrant triumph there.  
Not one in fifty of those who call themselves Deists, understand the nature of the religion which they reject.  
No person could promise stronger, or seem to act nobler than him. No wife, no mother, no child, soothe his cares.  
Not one of the many there were satisfied with the explanation.  
Oh that the winter was gone.  
One man's loss is often another man's gain.  
One or another must relinquish their claim.  
One pair was spoiled; five pair was in good condition.  
One should not think too highly of themselves.  
One man may do a kindness to another, though he is his enemy. Open the door widely, and go in quiet.  
One man and one boy is sufficient.  
Our welfare and security consists in unity.  
Our happiness or misery depend much on our conduct.  
Our friends brought two loads to market, and were sold at a good price. On eagles wings.  
Patience and diligence, like faith, removes mountains.  
Piety toward God, as well as sobriety and virtue, are necessary to happiness. Pay to me what you owe to me.  
Please call at Fuller the druggist and bookseller's.

Please give that book to my sister Charlotte, she who stands  
by the door.

Quadrates is of different sizes. Qaintly he stealed a kiss.

Quoth I, quoth he, and the nominative always follow the verb.

Reason was given to a man to control his passions.

Reprove not a scorner lest he hates thee.

See that thou dost it not.

Several persons were entered into a conspiracy.

She is the person who I understood it to be.

She that is idle and mischievous, reprove sharply.

She who we met at the springs last summer.

She insists on in it that she is right.

Some was trod under foot.

She being rich did not make her happy.

She cannot do no more. Some one took my pen.

She did that work good. She needs not to trouble herself.

She is a remarkable pretty girl.

Sincerity is as valuable and even more so than knowledge.

Six times three are eighteen.

Some one has long ago told the same story.

Some people are difficult to please.

Some one saw them to pass the house.

Such conduct cannot be reconciled to your profession.

Such are the men whom we might suppose know better.

Such men that act treacherously had ought to be avoided.

Such will even be the effect of youth associating with vicious  
companions. Stephens party were entirely broke up.

Stanton's and Company's office was on fire above.

Synod have adjourned.

Take care who you admit into your friendship.

Temperance and exercise preserves health.

They that honor me will I honor, and them that despise me  
shall be lightly esteemed.

That able scholar and critic have died.

That is the vice whom I hate.



That is a small matter between you and I.

That knife is your knife, but I thought it was my knife.

That is the man and the horse which we met before.

That is a ring of my mother.

That class of persons are never free from coarseness.

That writer has given us an account of the manner in which  
Christianity has formerly been propagated among the  
heathens.

The assemblys held their meetings in the evening.

The girls' school was better conducted formerly than the boy's.

The garments were well wore, and were torn in many places.

The author dreads the critic, the miser dreads the thief, the  
criminal dreads the judge, the horse dreads the whip, and  
the lamb dreads the wolf—all after their kind.

The cares of this world, they often choke the growth of  
virtue. The boat moves rapid.

The boys was all let to go at once.

The committee were divided in its opinion.

The court in their wisdom decided otherwise.

The fortress was being built.

The fields look freshly and gayly since the rain.

There have arose in modern times many unwise reforms.

The door is painted greenly.

The doctor said that fever always produces thirst.

The enemies who we have most to fear, are those of our own  
hearts. The fortress was being built.

The first and second verses are better than the third and fourth.

The following verses were written by a young man who has  
long lain in the grave for his own amusement.

The garden wall is five rod long; I measured it with a ten  
foot pole.

The gentleman has arrived, him whom I mentioned before.

The gentleman's and lady's healths are improving.

The lady and lap-dog which we saw at the window have dis-  
appeared.

The duty was easier performed than they had anticipated.

The love of virtue, and devotion to pleasure, is opposed to each other.

That is the boy whom we think deserves the prize.

The large number of foreigners was present.

The man and the things which he has studied have not improved his morals.

Them books was sold for a lesser price than they cost.

The magnificent church now being erected in Third street, Columbus. Them are excellent.

The mechanism of clocks and watches were totally unknown.

The man was digging a well with a Roman nose.

The miser is wretched ; the honest pauper is happy than him.

The news by the last arrival is better than were expected.

Them that seek wisdom will find it.

The one is equally deserving as the other.

The public are informed that its interests are secured.

The Past Tense of these Verbs are very indefinite with respect to time.

The people of the United States enjoys a free constitution and laws.

The polite, accomplished libertine, is but miserable amidst all his pleasures: the rude inhabitant of Lapland is happier than him.

The people of this country possess a healthy climate and soil.

The prisoner's, if I may say so, conduct was shameful.

The property of my friend, I mean his books and furniture, were wholly consumed.

The rumor against me have not spread so universally as they supposed. The Representatives House is now in session.

There will be enough to do next week, if the weather is good.

The people rejoices in that which should cause sorrow.

The quarrels of lovers is a renewal of love.

The spot where this new and strange tragedy was being acted.

There are several faults which I intended to have enumerate.

These elective-affinity people seemed to have no other element but quarrel. These kind of books can hardly be got.

The same laws and the same constitution which belongs to one citizen of the United States belongs to all.

The truth need not always be told.

The whole depended on its being them.

The winter has not been as severe as we expected to have been.

They live in Yellow Springs. They don't ought to do it.

There are principles in man, which ever have, and ever will, incline him to offend.

They seemed to be dressed alike.

They admired the pedlar's, as he seemed, beautiful goods.

They were bid come into the house.

They did not fail to enlarge themselves on the subject.

They that honor me, them will I honor.

The young and old man seem to be on good terms.

Though great has been his disobedience and his folly, yet if he sincerely acknowledges his misconduct, he shall be forgiven. Time passes swift, though it appears to move slow.

Time and tide waits for no man.

They presented a petition, where this subject was included.

The goods were all delivered at Clark's the merchant's.

This is the friend which I love.

They desired to ingratiate with those who it was dishonorable to favor. This remark is founded with truth.

This book, with others of a similar character, were his constant study. This was equal to rejecting of the proposal.

This was equal to a rejecting the proposal.

This is one of the duties which requires great circumspection.

This mode of expression has been formerly in use before.

Those two authors have each of them their merit.

Therein consists the force and use and nature of language.

Three shot was fired without effect.

The time of my friend entering on business soon arrived.

To be ignorant of such things are now inexcusable.

To do good to them that hate us, and, on no occasion, to seek revenge, is the duty of a Christian.

To do good unto others are the duty of all.

To study mathematics, require maturity of mind.

To who will you give that flowret.

Though the scene was affecting, he showed a little emotion.

To accomplish these ends, savages resort to cunning.

To be or not to be? that is the question.

Two boys is equal to one man. Two and two makes four.

Two dozen is as many as you can take.

Two or more sentences united together, is called a compound sentence. Two is better than one.

Virtue and vice differ widely with each other. Virtue's reward.

Wanted a young man to take care of some horses of a religious turn of mind.

Was gold more abundant, it would be of less value.

We could not be sure of its being him.

We should respect those persons, because they continued long attached to us.

We always should prefer our duties to our pleasures.

We cannot doubt but what he is well.

We have done no more than it was our duty to have done.

We hoped to have heard from you.

We are apprehensive lest some accident had happened him.

We must resist pleasure and endure pain, when either of them interfere with duty.

Wheat is being sold at a dollar a bushel, and oats is in demand.

When we neglect duty, evil is at hand continually.

Whom they had sat at defiance.

What is the reason of him having neglected this business?

Which dictionary do you prefer, Walker or Webster?

Whether he will be learned or no, depends on his application.

Wisdom, and not wealth, procure esteem.

While all our youth prefers her to the rest.

Your friend is a man of the most brilliant talents.

## A LIST OF IMPROPER PHRASES.

A chunk of bread .....	A piece of bread.
A clever house.....	A good house.
Any manner of means.....	Any means.
A horse colt or mare colt.....	A colt—a filly.
A lengthy sermon, etc.....	A long sermon, etc.
A total destitution of capacity.....	A total want of capacity.
A committee was raised.....	— — was formed or — appointed.
A rugged child.....	A robust or healthy child.
Be spry—he is a springy man.....	Be quick—an active man.
Common apples, cider, etc. ....	Excellent apples, cider, etc.
Do you love study ? I guess I do.....	— Yes ; very much.
Equally as well, equally as good.....	Equally well, or just as well, etc.
Firstly, secondly, thirdly, etc.....	First, secondly, etc.
He conducts well. ....	— — himself well or respectably.
He is a decent scholar. ....	He is a pretty good scholar.
He is a very likely man .....	— — a very good looking man.
He is an ugly fellow.....	— — a fellow of bad disposition.
He is a considerable of a scholar....	— — a pretty good scholar.
He is rather poorly.....	— — rather indisposed.
He is some better than he was .....	— — somewhat better.
He shows much temper .....	— shows much warmth of temper.
He still pled not guilty .....	— pleaded not guilty.
He was walking back and forth.....	— — backward and forward.
He went up on to the roof. ....	— went up to the roof.
He will once in a while get drunk....	— will sometimes get drunk.
Her situation is distressing to a degree .....	Her situation is extremely distressing.
His farm is convenient to mine.....	His farm is contiguous to mine.
— arguments were based on this fact	— — were founded on this fact.
— discourse was approbated.....	— discourse was approved.
How do your folks do ? .....	How is your family.
I allow upon going.....	I intend to go.
I ain't, you ain't, he ain't, etc.....	I am or be not, you be not, he is not.
I calculate to leave soon.....	— intend to leave soon.
I expect they be.....	— believe they are.
I expect he did do it.....	— think he has done it, or he did it.
I have had a spell of sickness .....	— have been sick for some time.
I reckon he will.....	— suppose he will.
I sat out on my journey. ....	— set out on my journey.
I seen him, I see him yesterday.....	— saw him yesterday.
I should admire to go to see.....	— would like to go and see.
I think it will eventuate in this.....	— — it will end or terminate in this.



I was mad at him.....	I was angry with him.
I was raised in Virginia .....	- - brought up in Virginia.
I would not belittle myself .....	- would not degrade myself.
In good case or kelter.....	In good condition or order.
Mighty cold—mighty fine.....	Very cold—very fine.
Mr. A— B—, Esq.....	A— B—, Esq.
Not proven.....	Not proved.
Over the signature.....	Under the signature.
Predicated on former occasions .....	Founded on former occasions.
Serious people.....	Religious people.
Such doctrine revolt us.....	We revolt at such doctrine.
Talents of the highest grade.....	Talents of the highest order.
The alone God. The alone motive .	The one God. The only motive.
— creatures must be sheltered.....	—beasts must be stabled.
— market is full of sauce.....	— is full of vegetables.
— money was ordered paid.....	— was ordered to be paid.
— price will raise soon.....	— will rise soon.
— United States, or either of them.	— — or any of them.
— work progresses slowly.....	— — advances slowly.
They are not very plenty.....	— — are not very plentiful.
Things are in a bad fix.....	— — are in a bad condition.
To sell at auction .....	To sell by auction.
What do folks think of it ?.....	What do the people think of ?
What had they ought to be ?.....	What should that be ?
Where do you keep ?—put up ?	At what house do you stay ?
Will you go by and dine with me?...	Will you go by my house and dine?
Will you fix these things for me?.....	- - put these things in order for me?
Will you loan me a few dollars ?.....	- - lend me a few dollars.
You have too much sauce .....	You have too much impudence.

## CONTRACTIONS AND IMPROPRIETIES.

In some localities of our country, the following abuses of our language prevail :

Incorrect.	Proper.	Incorrect.	Proper.
Aint.....	are not.	Hizzent .....	has not.
Doozzent .....	does not.	Izzent .....	is not.
Haint.....	have not.	Maint.....	may not.

Incorrect.	Proper.	Incorrect.	Proper.
Mussent.....	must not.	Wer'nt .....	were not.
Tizzent.....	it is not.	Whool.....	who will.
Waunt.....	was not.	Woodent.....	would not.
Wazzent.....	was not.	Wont.....	will not.

Common in the East and portions of the West :

Akst or axt.....	askt.	Hiz-zn .....	hiz.
Ak'-tew-el .....	act-u-al.	Hull.....	hole.
An'-jel .....	ane'-jel.	Hum .....	home.
Bin.....	been.	Na'-tur.....	nat'-yur.
Dan'-jur .....	dane'-jur.	Nat-ur-el.....	nat'-yu-ral.
Dooze .....	duz.	Dump .....	unload.
Ed'-ew-kate....	ed'yu--kate.	Foxy.....	reddish.
Fath'-er.....	fa'-ther.	Heft.....	weight.
For'-tun. ....	fort'-yun.	Helve .....	handle.
For'-tew-nate.	fort'-yu-nate.	Suple.....	spry or supple.

#### WEST.

Brenth.....	bredth.	Ort.....	ought.
Cheer.....	chair.	Spook .....	ghost.
For by.....	to spare.	Strenth.....	strength.
Furnentz .....	opposite.	We bit .....	small piece.
Lenth.....	length.	Wisht .....	wish.
Wat .....	what.	Wurnt.....	once.

#### SOUTH.

Bar.....	bare.	Shet or shut...	rid.
Ca-hoot .....	partnership.	Thar .....	thare.
Gwine.....	go-ing	Tote or fotch...	kar-re, fetsh or bring.
Hop'd .....	helpt.	Whar .....	hware.
Marbl.....	moove off.		
Mout .....	mite (might).		

## PUNCTUATION.

PUNCTUATION is the art of using points or stops in writing to divide composition into sentences, denoting the proper pauses, to assist the understanding in receiving ideas, intended to be conveyed by the writer.

The principal stops or points are as follows :

The Comma (,) representing the shortest pause ; The Semicolon (;) requiring a pause double that of a Comma ; The Colon (:) denoting a pause double the length of the Semicolon ; The Period (.) a full stop double the length of a Colon.

The duration or length of the pauses may be regulated by the taste and ability of the reader, according to the time and manner of pronunciation, etc.

### COMMA.

The COMMA is used to denote the shortest pause, and commonly separates the elements of a simple or complex sentence ; as, The most innocent pleasures are the sweetest, the most sensible, the most affecting, and the most lasting.

A knowledge of the use of the *Comma* may be learned from the following prescribed examples and observations :

1. A short simple sentence is not divided by a Comma ; as, The fear of the Lord is the beginning of Wisdom. No part of life is exempt from troubles.

OBS.—When a simple sentence is long, and the nominative accompanied with an adjunctive phrase, a comma must be inserted before the predicate; as, The intermixture of evil *in human society*, serves to exercise the suffering graces and virtues of the good. Our nations honor *of the present day*, will induce us to cultivate an American language.

2. The simple members or clauses of a compound sentence are separated by commas; as, Crafty men condemn studies, simple men admire them, and wise men use them.

OBS.—When members are closely connected, the comma is unnecessary; as, Revelation tells us how we may obtain happiness.

3. When the connection of the different parts of a simple sentence, is interrupted by an adjunctive phrase, a comma may be introduced before and after the phrase; as, I remember, *with gratitude*, his goodness to me. They are, *therefore*, not much respected.

OBS.—When the adjunctive phrase is of slight importance, the comma had better be omitted; as, Coquetry is undoubtedly baneful.

4. Two words of the same part of speech, whether *nouns, verbs, adjectives, adverbs, or participles*, connected by a conjunction, do not admit of a comma between them; as, The *day and night* are equal. The man of order *catches and arrests* the hours as they fly. Lafayette was a *brave and generous* man. We live either *virtuously or viciously*. By *encouraging and animating* him, he became brave and eminent.

Obs.—When the conjunction is not expressed, a comma is inserted between the words; as, He is a *plain, honest* American. *Reason, passion* answers one great end; We are fearfully, wonderfully framed, etc.

5. Three or more *nouns, verbs, adjectives, etc.*, following in the same sentence require a comma; as, *Poetry, music, and painting*, are fine arts. Washington was a *brave, wise, and prudent* general. The *feeling, hearing, sight, smell, and taste*, are the five natural senses, etc.

Obs.—When the words follow each in pairs, there must be a comma between each pair; as, Anarchy *and* confusion, poverty *and* distress, desolation *and* ruin, are the consequences of civil war.

6. The words used in a direct address, the case absolute, a short expression in the manner of a quotation, and the infinitive mode absolute, when it is not used as a nominative case, should be separated from the rest of the sentence by commas; as, *My son*, hear the counsels of thy father. *I remain, Sir*, your obedient servant. *The time* of youth, *being precious*, we should devote it to the purposes of improvement. Johnston calls stealing, *the vice of slaves*. *To enjoy* present pleasure, he sacrificed future ease and reputation, etc.

7. A single name in apposition is not separated by a comma; as, The Prophet Isaiah. The Apostle James. The President Buchanan, etc.

Obs.—But when such a phrase is accompanied with an adjunctive clause, the adjunct should have a comma before



and after it; as, Paul, *the Apostle of the Gentiles*, was eminent for his knowledge and zeal. Buchanan, *the President of the United States*, is a Democrat in political measures.

8. Simple elements connected by comparatives, and phrases placed in apposition to, or in contrast with each other, are separated by commas; thus, "*As the heart panteth after the water brooks, so doth my soul after Thee.*" They are sometimes in opposition *to*, and sometimes in union *with* the views of each other. *Though deep, yet clear; though gentle, yet not dull.*

OBS.—1. When one word is an *object*, following the last proposition of a sentence, a comma must not be inserted before it; as, She was much attached to, and concerned for *James*.

2. When the *elements* of comparative sentences are short, the comma is admitted; as, *How much better is wisdom than gold*, etc.

9. All *adjuncts* or explanatory phrases, either at the beginning, middle, or end of a simple sentence, are separated by commas; as, "*With gratitude*, I remember his goodness to me." I remember, *with gratitude*, his goodness to me. Vices, *like shadows, toward the evening of life*, grow great and monstrous. I saw the captain, *as he is called*, etc.

OBS.—A comma must be inserted between the two parts of a sentence, which has its natural order inverted; as, With God, nothing is impossible—that is, Nothing is impossible with God.

10. A comma must be inserted before the *relative*, when the clause following it is used to explain the ante-

cedent clause; as, He, *who* disregards the good opinions of mankind, is totally desperate; or, He is totally desperate, *who* disregards the good opinion of mankind, etc.

Obs.—When the *relative* is so closely connected with its antecedent, that it cannot be transposed, a comma must not be inserted before it; as, Self-denial is the *sacrifice which* virtue must make. I have perused the *book which* you lent me.

11. When any tense of the verb BE is followed by the infinitive mode of a verb, which, by transposition, might be made the nominative case to it, the former is generally separated from the latter verb by a comma; as, The best preservative of health IS, to be temperate in all our gratifications. To be temperate in all our gratifications, is the best preservative of health, etc.

12. When a verb is understood, a comma must be inserted; as, Reading makes a full man; conference, a ready man; and writing, an exact man.

13. The word *that*, used as a conjunction, is preceded by a comma; as, Be virtuous, *that* you may be happy.

14. *Adverbs, Prepositions, and Conjunctions*, used to connect or introduce a new member, must be separated from the preceding part of the sentence by a comma; as, He feared want, hence, he overvalued riches. The Lord hath blessed thee, since my coming. The instructions of adversity may be wholesome, though unpleasant. The wise man seeketh wisdom, but the fool despiseth understanding.

15. The words *again, besides, fact, first, formerly, hence, however, in, indeed, lastly, nay, now, secondly, so, therefore, wherefore*, and all other words and phrases of the same kind, must, when considered of importance, be separated from the context by a comma, according to prescription 9th, page 217.

OBS.—When these foregoing words and phrases are not considered important, and particular in short sentences, the comma must not be inserted.

The foregoing examples may be found to comprehend enough for ordinary punctuation, yet there may be many cases that the writer must rely on his own judgment. Many authors in composing works for the press merely insert a period at the end of each sentence, leaving the pointing to be done by the printers, who acquire a uniform punctuation from constant practice.

#### SEMICOLON.

The *Semicolon* is used for dividing a compound sentence into two or more parts, when the clauses of the sentence are less connected, than those which are separated by the comma.

1. When a complete proposition is contained in the first division of a sentence, a clause which is added as an inference, or to give some explanation, etc., must be separated by the semicolon; as, Be not a witness against thy neighbor without cause; and deceive not with thy lips. The faithful pastor makes the truth plain to his hearers; he awakens them; he excites

them to action; he shows them their impending danger.

2. Several short sentences following each other, having a single connection in idea merely, though complete in themselves in other respects, they may be separated by the semicolon; as, Every thing grows old; every thing passes away; every thing disappears. The epic poem recites the exploits of a hero; tragedy represents a disastrous event; pastoral poetry describes rural life; and elegy displays the tender emotions of the heart, etc.

#### COLON.

The use of the *Colon* is to divide a compound sentence into two or more parts, the elements being less connected than those which are separated by a Semicolon, but not so independent as to require a period.

1. When an element of a sentence is complete in itself, both in construction and sense, but some additional remark or illustration following it, depending upon it in sense, though not in syntax, the colon may be used to separate them; as, Study to acquire a habit of thinking: no study is more important. The fear of the Lord is the beginning of knowledge: but fools despise wisdom and understanding, etc.

2. When a sentence contains several perfect members separated by semicolons, the concluding member requires a colon before it; as, A divine Legislator, uttering his voice from heaven; an almighty Governor, stretching forth his arm to punish or reward; inform-

ing us of perpetual rest prepared for the righteous hereafter, and of indignation and wrath awaiting the wicked: these are the considerations which overawe the world, which support integrity, and check guilt, etc.

3. Either a semicolon or a colon may be used when an example, a quotation, or a speech is introduced; as, Always remember this ancient maxim: "Know thyself." The scriptures give us an amiable representation of the Deity, in these words: "God is love," etc.

4. The omission or insertion of a *conjunction* before the concluding member of a sentence, frequently determines the use of the semicolon or colon. When the conjunction is expressed, the semicolon is used; as, "Apply yourself to learning; *for* it will redound to your honor." But when the conjunction is not expressed before the concluding member, the colon is to be used; as, "Apply yourself to learning: it will redound to your honor," etc.

OBS.—The colon is now but little used by many authors except before examples following the expressions *as follows*: *the following examples*: *in these words*: etc.

#### THE PERIOD.

The Period must be used when a sentence is complete and independent, with respect to the sense intended; as, God created all things. "Have charity towards all men." The Supreme Being changes not, either in his desire to promote our happiness, or in the plan of his administration.



A Period is sometimes inserted between principal clauses of compound sentences which are connected by conjunctions; as, Our position is, that happiness does not consist in greatness. *And* this position we make out by showing, that even what are supposed to be the peculiar advantage of greatness, the pleasure of ambition and superiority, are in reality common to all conditions. *But* whether the pursuits of ambition are ever wise, whether they contribute more to the happiness or misery of the pursuers, is a different question; and a question concerning which we are allowed to entertain great doubt.

The Period must be used after all abbreviated words; as, A. D.; Esq.; U. S.; O.; Pen.; Q., etc.

#### INTERROGATION POINT.

A note of Interrogation is used at the end of an interrogative sentence, in asking a question; as, Are you an American? What is the chief end of man? Who adorned the heavens with such exquisite beauty? What is God? etc.

Where it is only said that a question has been asked, the *Interrogation* should not be used; as, The minister asked me why I wept. This sentence used with an *Interrogation* must be as follows: The minister said to me, "Why dost thou weep?"

#### EXCLAMATION POINT.

A note of Exclamation is used to express an emotion of the mind, occasioned by surprise, joy, grief, etc.,

and sometimes to addresses and invocations ; as, Hear me O Lord ! for thy loving kindness is very great ! My friend ! this conduct amazes me ! How much vanity in our pursuits ! What is more amiable than virtue !

## PARENTHESIS.


The *Parenthesis* is used to inclose some oblique remark or necessary information, introduced into the body of a sentence without affecting the grammatical construction ; as, “ Know ye not, brethren, (for I speak to them that know the law,) how that the law hath dominion over a man so long as he liveth,” etc.

The *Parenthesis*, or remarks included, should be punctuated with every stop that the nature of the remarks will require, closing with the same kind of a point which the preceding member requires, (and it is read with a moderate depression of the voice,) ; as, “ He loves nobly, (I speak of friendship,) who is not jealous when he has partners of love.”

Parenthesis, containing exclamations or interrogations, form an exception in punctuation ; as, If I grant his request, (and who could refuse him ?) I will secure his attachment and esteem.

OBS.—Commas are frequently used instead of Parenthesis.

’ An APOSTROPHE is used in place of a letter omitted ; as, *E’er* for *ever* ; *Lov’d* — *loved* ; *thro’* — *through*, etc.

- ^ A CARET is used to show that some word is omitted or interlined; as, He has a desire <sup>to</sup> ^ study;  
The proper study <sup>of mankind</sup> ^ is man.
- A HYPHEN is used at the end of a line, showing that part of a word is at the beginning of the following line; it is also used to connect compound words; as, *Apple-pie, brother-in-law, etc.*
- § A SECTION is used to divide a chapter or discourse into portions.
- ¶ The PARAGRAPH is used to denote the beginning of a new subject.
- [ ] BRACKETS or CROCHETS are properly used to enclose a phrase or word for the purpose of correction, explanation, or supplying a deficiency in a sentence; they are used as follows: The wisest men [and, it might be added, the best, too,] are subject to human frailty.
- “ ” ‘ ’ A QUOTATION is used to show that a passage is quoted in the author's words, and to mark a passage marked as a quotation.
-  An INDEX is used to point out anything remarkable, or something that requires particular attention.
- { The BRACE is used to connect words that have one common term, or three lines in poetry having the same rhyme, called the triplet; as,  
syntax  
syntaxis, } etc.

— An ELLIPSIS is used when some letters or words are omitted ; as, *J——e* for *Judge*, etc.

Asterisk \*, Obelisk †, Double Dagger ‡, and Parallels ||, small letters and figures, refer to some note in the margin, or at the bottom of the page.

\* \* \* Two or three asterisks denote the omission of some letters in some bold or indelicate expression, or some defect in the manuscript, or sentences left out.

— A STROKE is used to denote abruptness — a significant pause — an unexpected turn in the sentiment — or that the *first* clause is *common* to all the rest.

. ABBREVIATION is the shortening or contracting — using a letter or a few letters for a word ; as, *Gen.* for *Genesis* ; *U. S.* for *United States* ; *Wm.* for *William*, etc.

Inflections  $\smile$  —  $\backslash$   $\swarrow$  indicate the quantity of the key-note, and its elevation and depression :

$\smile$  BREVE marks a short vowel, syllable or word ; as, Pharaoh said, I will lēt you go ; You were nōt in safety, etc.

— DROIL marks a long vowel, syllable or word ; as, It is now lāte in the morning ; Your dāy is short.

✓ ACUTE ACCENT indicates a sharpened or elevated stress of the voice on a syllable or word ; as,

Bring me that dic'tion-a-ry; Reuben is quite dem-o-crat'i-cal; The fallacy few would miscon-ceive', etc.

GRAVE ACCENT denotes a depressed, solemn tone or sound of the voice; as, I did not go to Utica<sup>`</sup>; I expect to be at Synod<sup>`</sup>, in Pittsburgh, etc.

DIERESIS is placed over the second of two vowels to show that they belong to different syllables; as, Coëval, coördinate, preëmption, Reëducate, etc.

OBS.—The Hyphen is sometimes placed between the vowels for the same purpose.

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## CAPITALS—LETTERS.

In our American language, words, according to certain orders established in usage, begin with capital letters.

OBS.—1. The ROMAN LETTERS, with some improvement, are in most common use in the United States—the small or “lower case” letters are used in forming most words and the greater part of the printed works.

2. *Italic letters are used to give emphasis and special importance to words, clauses, sentences, and sometimes to a paragraph, quotation, etc.*

3. Old English letters are used for ornament, or variety, in title pages, etc.

1. The first word of every book, chapter, letter, note, or any instrument, or other piece of writing, commences with a capital letter; as, In the beginning God created the heaven and the earth, etc.—BIBLE.



2. All the appellations of the Deity ; as, Almighty, God, Jehovah, Most High, Supreme Being, etc

3. Proper names, names of persons, counties, build-ings, waters, ships, etc. ; as, Annie, Columbus, Franklin county, Ohio, Joel, Gwynne Block, Virginia, etc.

4. The pronoun *I* and the interjection *O* are written in capitals.

5. The first word after a period ; also after a note of exclamation or interrogation, when the sentence before and the one after it are independent of each other.

OBS.—If several exclamatory or interrogatory sentences are so connected, the latter sentences depending on the former, all of them, except the first, may begin with a small letter ; as, “How doth the city sit solitary, that was full of people ! how are her habitations become as desolate ! how is she become as a widow !”

6. The first word of every line in poetry ; as,

Bold men were they, and true, that pilgrim-band,  
Who plough'd with venturous prow the stormy sea,  
Seeking a home for hunted Liberty  
Amid the ancient forests of a land——

7. Adjectives derived from the proper names of coun-tries, etc. ; as, American, English, Grecian, Roman, Scooth, etc.

8. The first word of a quotation, introduced after a colon ; as, Always remember this ancient maxim : “Know thyself,” etc.

OBS.—When a quotation is not introduced in the direct form, but follows a comma, the first word must not begin with a capital ; as, “Solomon observes, that ‘pride goes before dis-truction,’ ” etc.

9. Common nouns personified commence with capitals; as, Come, gentle Spring; Here Strife and Faction rule the day, etc.

10. Every substantive and principal word in the titles of books are capitalized; as, American Encyclopedia; Compendium of American Literature; Pinneo's Analytical Grammar of the English Language, etc.

OBS.—Beside principal words, others may begin with capitals, when they are very emphatic, or when they are principal agents, or prominent in the subject of composition, etc.

LETTERS are of various sizes, and have their corresponding appropriate names. The varieties of type in most common use are the following:

1. PICA. — ABCDEFGHIJKLMNOPQRST  
UVWXYZ.—abcdefghijklmnopqrstuvwxyz.

2. SMALL PICA.—ABCDEFGHIJKLMNPOQ  
RSTUVWXYZ.—abcdefghijklmnopqrstuvwxyz.

3. LONG PRIMER. — ABCDEFGHIJKLMNPOQ  
RSTUVWXYZ.—abcdefghijklmnopqrstuvwxyz.

4. BOURGEOIS.—ABCDEFGHIJKLMNPOQRSTU  
VWXYZ.—abcdefghijklmnopqrstuvwxyz.

5. BREVIER. — ABCDEFGHIJKLMNPOQRSTU  
VWXYZ.—abcdefghijklmnopqrstuvwxyz.

6. MINION.—ABCDEFGHIJKLMNPOQRSTU  
VWXYZ.—abcdefghijklmnopqrstuvwxyz.

7. NONPAREIL.—ABCDEFGHIJKLMNPOQRSTU  
VWXYZ.—abcdefghijklmnopqrstuvwxyz.

8. AGATE.—ABCDEFGHIJKLMNPOQRSTU  
VWXYZ.—abcdefghijklmnopqrstuvwxyz.

9. Pearl.—ABCDEFGHIJKLMNPOQRSTU  
VWXYZ.—abcdefghijklmnopqrstuvwxyz.

DIAMOND.—ABCDEFGHIJKLMNPOQRSTU  
VWXYZ.—abcdefghijklmnopqrstuvwxyz.

## PART IV.

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### PROSODY.

THAT part of Grammar called PROSODY treats of *Elocution* and *Versification*, including, also, the art of adjusting the accent and metrical arrangements of syllables, in composition for the Lyre, Organ, etc.

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### ELOCUTION.

A correct Pronunciation—the utterance or delivery of words, particularly in public discourses, arguments, etc., is called ELOCUTION.

In order to read and speak with effect and grace, attention must be given to the proper *pitch* of the voice, the *accent* and *quantity* of the syllables, and also to *emphasis*, *pauses* and *tones*.

PITCH.—In the management of the Voice, it should not be either too high, or too low: it ought to be distinct and clear; the utterance neither too quick, nor too slow, and not too monotonous, nor yet too varied.

ACCENT is giving a particular stress of the voice to a certain syllable in a word; as, *VIR-tue*, *VIR-tuous*. The syllable *VIR* receives the accent. The accent is generally marked thus: *Vir' tue*, *vir' tuous*:

QUANTITY, or the time which is required to pronounce a syllable, varies relatively, giving a long syllable twice the *quantity* of a short one; as, NOTE, PINE, TUBE, require to be sounded as long again as *not, pin, tub*, etc.

In American versification, an ACCENTED syllable is LONG; an *unaccented* one is *short*.

EMPHASIS is a peculiar impressiveness of expression or weight of thought; as, He dwelt on the subject with GREAT *emphasis*, etc. In *Rhetoric*, IT is a particular stress of utterance or force of voice, given to the words, or parts of a discourse, whose signification the speaker intends to impress specially on his audience, etc.

PAUSES are temporary cessations of the voice in reading or speaking, for the purpose of taking breath, and to give the hearer a distinct perception of the meaning of each sentence, and also the whole discourse. In verse, there are two kinds of *pauses*: the *cesural*, dividing the verse; and the *final*, to close it.

TONE consists in the modulation of the voice, and the notes, or variations of sounds, which are employed in speaking, intended to express the different emotions, feelings, or sentiments, etc.

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## RHETORICAL DIVISIONS OF A DISCOURSE.

The principal parts of a discourse are generally six in number—namely, the *Exordium*, *Narration*, *Proposition*, *Confirmation*, *Refutation*, and *Peroration*.

The EXORDIUM, or beginning of a discourse, is the part in which the writer or speaker gives some intimation of his subject, and solicits the attention and favor of his audience or readers.

The NARRATIVE is a brief recital of all the facts connected with the case from the beginning to end.

The PROPOSITION is the part in which is given the correct statement of the question, specifying the points maintained, and those in which the writer or speaker differs from an adversary.

The CONFIRMATION assembles all the proofs and arguments that can be addressed in support of what has been essayed to be established, beginning and ending with the stronger reasons, reserving the weaker for the middle.

The REFUTATION is the part in which the writer or speaker answers arguments and objections of an opponent.

The PERORATOIN, or Conclusion, sums up the principal arguments, and endeavors to excite the sentiments of the hearer or reader in favor of the discourse.

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## DIFFERENT KINDS OF COMPOSITION.

All *Compositions*, whether spoken or written, are of two kinds, either *Prose*, or *Poetry*.

*Prose* Compositions are those in which the sentiments and thoughts are expressed in a common and ordinary language.



*Poetic* Compositions are those in which the sentiments and thoughts are expressed by such an arrangement and selection of words, as please the ear, and captivate the fancy.

Thousands speak and write prose for one who does so in verse, yet it is generally allowed that poetic compositions, in all countries, have preceded those in prose.

Compositions, whether in prose or poetry, are divided into different classes, and arranged under different heads.

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#### DIFFERENT KIND OF PROSE COMPOSITIONS.

The different kinds into which prose compositions may be divided are : Biography, Essay, History, Letters, Memoirs, Narrative, Novels, Orations, Speeches, Philosophy, Sermons,\* etc.

BIOGRAPHY is a particular species of history, giving an account of the birth, most important occurrences in the life and also the death of an individual: as,

SAMUEL WOODWORTH was a native of Scituate, Mass., and was born in 1786. Having learned the art of painting in his native place, he removed to New York, and was for some years editor of a newspaper there. Afterward he published a weekly miscellany, called "The Ladies' Literary Gazette;" and in 1823, in conjunction with Mr. George P. Morris, he established "The New York Mirror," long the most popular journal of literature and art in this country. He died in New York, December 7, 1842, much respected for his moral worth and poetic talent.

Mr. Woodworth published, in 1813, an "Account of the War with Great Britain," and, in 1818, a volume of "Poems, Odes and Songs, and other Metrical Effusions," etc.

*Charles D. Cleveland.*

\* Dialogues are a species of composition—as conversation between two or more persons—and are unlimited in variety, applying to all subjects.

ESSAY means trial or attempt: a composition intended to illustrate or prove a particular subject, usually shorter and less methodical and finished than a system—all compositions of this description may be arranged under this title.

#### UNWRITTEN POETRY.

There is poetry that is not written. It is living in the hearts of many to whom rhyme is a mystery. As I here use it, it is delicate perception; something which is in the nature, enabling one man to detect harmony, and know forms of beauty, better than another. It is like a peculiar gift of vision—not creating a new world, but making the world we live in more visible; enabling us to combine and separate and arrange elements of beauty into the fair proportions of a picture. The poet hears music in common sounds, and sees loveliness by the wayside. There is not a change in the sky, nor a noise of the water, nor a sweet human voice, which does not bring him pleasure. He sees all the light and hears all the music about him—and this is poetry.

The power of nature over such a mind as I have described is, in cases of extreme mental suffering, or abandonment, stronger than any other moral influence. There is something in its deep and serene beauty inexpressibly soothing to the diseased mind. It steals over it silently and gradually, like an invisible finger, erasing its dark lines and removing its brooding shadows, and before he is aware, he is loving, and enjoying, and feeling, as he did in better days when his spirit was untroubled. To those who see nothing about them but physical convenience, these assertions may seem extravagant; but they are nevertheless true; and blessed be the Author of our faculties, there are some who know, by experience, that nature is a friend and a physician to the sick and solitary spirit of her worshiper.

*Nathaniel P. Willis.*

HISTORY is a regular account of past transactions or facts respecting some particular age, nation, nations or states; and details chiefly plans of government, movements of armies, and events of great general interest, in the order in which they took place, with their causes and effects, etc.

## UNITED STATES.

## PERIOD II.

*Distinguished for Settlements.*

Extending from the first permanent English settlement, at Jamestown, Virginia, 1607, to the declaration of war by England against France, 1756, called "The French and Indian War."

## I. VIRGINIA.

1. PRIOR to the year 1607, a period of one hundred and fifteen years from the the discovery of San Salvador by Columbus, several attempts were made to effect settlements in various parts of North America; but none had proved successful. In the month of May of this year, a colony from England, consisting of one hundred and five persons, arrived in Virginia; and, on a beautiful peninsula in James River, began a settlement, which they called *Jamestown*. This was the first permanent settlement effected by Europeans in the United States.

2. This place was called Jamestown in honor of James I. of England, who, in 1606, claiming the country lying between the 34th and 45th degrees of north latitude—that is, from the mouth of Cape Fear River, one hundred and fifty miles northeast from Charleston, South Carolina, to Halifax, the capital of Nova Scotia, divided it into two nearly equal parts, and granted it to two companies, called the LONDON and PLYMOUTH Companies. The southern part, called SOUTH VIRGINIA, he conveyed to the "London Company;" and the northern part, called NORTH VIRGINIA, to the "Plymouth Company."

3. The first settlement of Virginia was commenced under the auspices of the "London Company." The expedition was commanded by Captain Christopher Newport; but the government of the colony was framed in England, before it sailed. It was to consist of a council of seven persons, with a president, to be elected by the council from their number. Who composed it was unknown at the time the expedition sailed, their names being carefully placed in a box, which was to be opened after their arrival, etc. *Charles A. Goodrich.*

LETTERS are easy and familiar compositions that pass from one person to another appropriate to every subject, though mostly relating to common occurrences of life and business.

## LETTER TO JOHN QUINCY ADAMS.

QUINCY, 18 *February*, 1825.*My Dear Son:—*

I have received your letter of the 9th. Never did I feel so much solemnity as upon this occasion. The multitude of my thoughts, and the intensity of my feelings, are too much for a mind like mine, in its ninetieth year. May the blessing of God Almighty continue to protect you to the end of your life, as it has heretofore protected you in so remarkable a manner from your cradle! I offer the same prayer for your lady and your family,

And am your affectionate father,

JOHN ADAMS.

MEMOIRS consist of familiar and loose records of individuals and nations, without that regularity of method which *Biography* and *History* requires: also, the history of a society, or its journals and statements of its proceedings, etc.

IN CONGRESS, FRIDAY, JUNE 7TH, 1776.

The Delegates from Virginia moved, in obedience to instructions from their constituents, that Congress should declare that the United Colonies are, and ought of right to be, free and independent States; that they are absolved from all obedience to the British Crown, and that all political connection between them and the state of Great Britain is, and ought to be, totally dissolved; that measures should be immediately taken for procuring the assistance of foreign powers, and a Confederation be formed to bind the Colonies more closely together.

The House being obliged to attend at that time to some other business, the proposition was referred to the next day, when the members were ordered to attend punctually at 10 o'clock.

*Saturday, June 8th.* They proceeded to take it into consideration, and referred it to a committee of the Whole, into which they immediately resolved themselves, and passed that day and Monday the 10th, in debating the subject.

It was argued by Wilson, Robert R. Livingston, E. Rutledge, Dickenson, and others,



That, though they were friends to the measures themselves, and saw the impossibility that we should ever again be united with Great Britain, yet they were against adopting them at this time:

That the conduct that we had formerly observed was wise and proper now, of deferring to take any capital step till the voice of the people drove us into it:

That they were our power, and without them our deliberations could not be carried into effect:

That the people of the Middle Colonies (Maryland, Delaware, Pennsylvania, the Jerseys and New York), were not yet ripe for bidding adieu to British connection; but that they were fast ripening, and in a short time would join in the general voice of America. Etc.

*James Madison.*

NARRATIVE is a plain and simple statement of such facts and occurrences as a person may have either seen or heard, the recital of a story, or a continued account of the particulars of events, including Voyages, Travels, etc.

#### NARRATIVE — EXPLORING EXPEDITION.

I set out from Washington City, on the 2d day of May, 1842, and arrived at St. Louis, by way of New York, the 22d of May, where the necessary preparations were completed and the expedition commenced. I proceeded in a steamboat to Chouteau's Landing, about four hundred miles by water from St. Louis, and near the mouth of the Kansas River, whence we proceeded twelve miles to Mr. Cyprian Chouteau's trading-house, where we completed our final arrangements for the expedition.

Bad weather, which interfered with astronomical observations, delayed us several days in the early part of June at this post, which is on the right bank of the Kansas River, about ten miles above the mouth, and six beyond the western boundary of Missouri. The sky cleared off at length, and we were enabled to determine our position. The elevation above the sea is about 700 feet. Etc.

*Col. J. C. Fremont.*



NOVELS give an account of characters and events that never existed in reality, but the author, for the purpose of either affording pleasure, or inculcating some important lesson, or exhibiting the operation of the passions, particularly that of love, fictitiously narrates in prose as realities, etc.

### DEATH OF EVA.

Maria, roused by the entrance of the doctor, appeared, hurriedly, from the next room.

"Augustine! Cousin!—O!—what!" she hurriedly began.

"Hush!" said St. Clare, hoarsely; "*she is dying!*"

Mammy heard the words, and flew to awaken the servants. The house was soon roused—lights were seen, footsteps heard, anxious faces thronged the veranda, and looked tearfully through the glass doors; but St. Clare heard and said nothing—he saw only *that look* on the face of the little sleeper.

"O, if she would only wake, and speak once more!" he said; and, stooping over her, he spoke in her ear—"Eva, darling!"

The large blue eyes unclosed—a smile passed over her face; she tried to raise her head, and to speak.

"Do you know me, Eva?"

"Dear papa," said the child, with a last effort, throwing her arms about his neck. In a moment they dropped again; and as St. Clare raised his head, he saw a spasm of mortal agony pass over the face—she struggled for breath, and threw up her little hands.

"O God, this is dreadful!" he said, turning away in agony, and wringing Tom's hand, scarce conscious what he was doing.

"Oh, Tom, my boy, it is killing me!"

Tom had his master's hands between his own; and, with tears streaming down his dark cheeks, looked up for help where he had always been used to look.

"Pray that this may be cut short!" said St. Clare—"this wrings my heart."

"O, bless the Lord! it's over—it's over, dear Master!" said Tom; "look at her."

The child lay panting on her pillows, as one exhausted—the large clear eyes rolled up and fixed. Ah, what said those eyes that spoke so much of heaven? Earth was passed, and earthly pain; but so solemn, so mysterious, was the triumphant

brightness of the face, that it checked even the sobs of sorrow. They pressed around her, in breathless stillness.

"Eva!" said St. Clare, gently.

She did not hear.

"O, Eva, tell us what you see? What is it?" said her father.

A bright, a glorious, smile passed over her face, and she said, brokenly, "O! love—joy—peace!" gave one sigh, and passed from death unto life!

*Mrs. Harriet Beecher Stowe.*

ORATIONS and SPEECHES are addresses or discourses composed according to the rules of oratory, and spoken in public. *Oration*s are of three kinds; *Demonstrative*, *Deliberative* and *Judicial*. In modern usage, the word *Oration* is applied chiefly to academic declamations, and to discourses pronounced on special occasions; as, An *oration* on some anniversary; A funeral *oration*, etc. A *Speech* is an address made to an assembly or congregation of people. An *Address* may be a speech made in public, to one individual in authority, or of respect, etc.

#### ADDRESS TO LAFAYETTE.

GENERAL: The House of Representatives of the United States, impelled by its own feelings, and by those of the whole American people, could not have assigned to me a more gratifying duty than that of presenting to you cordial congratulations upon the occasion of your recent arrival in the United States, in compliance with the wishes of Congress, and to assure you of the very high satisfaction which your presence affords on this early theatre of your glory and renown. Although but a few of the members who compose this body shared with you in the war of the Revolution, all have from impartial history, or from faithful tradition, a knowledge of the perils, the sufferings, and the sacrifices which you voluntarily encountered, and the signal services, in America and in Europe, which you performed for an infant, a distant, and an alien people; and all feel and own the very great extent of the obligations under which you have placed our country. But the relations in which you have ever stood to the United States, interesting and important as they have been, do not

constitute the only motive of the respect and admiration which the House of Representatives entertain for you. Your consistency of character, your uniform devotion to regulated liberty, in all the vicissitudes of a long and arduous life, also commands its admiration. During all the recent convulsions of Europe, amid, as after the dispersion of every political storm, the people of the United States have beheld you, true to your old principles, firm and erect, cheering and animating with your well-known voice, the votaries of liberty, its faithful and fearless champion, ready to shed the last drop of that blood which here you so freely and nobly spilled, in the same holy caues. Etc.—*Henry Clay.*

PHILOSOPHY.—A term denoting an explanation of the reasons of things; or an investigation of the causes of all phenomena, both of matter and mind. When applied to any department of knowledge, it denotes the general laws or principles under which the facts or phenomena of the subject are comprehended. That which treats of *matter* or *physics* is called Natural Philosophy, etc.

#### PROPERTIES OF BODIES.

NATURAL PHILOSOPHY, or the *Science of Nature*, has for its objects the investigation of the properties of all natural bodies and their mutual action. The term *Physics* has a similar meaning.

1. A BODY is any substance of which we can gain a knowledge by our senses. Hence air, water, and earth, in all their modifications are called bodies.

2. There are certain properties which are common to all bodies. They are *Impenetrability*, *Extension*, *Figure*, *Divisibility*, *Inertia*, and *Attraction*.

3. IMPENETRABILITY.—By impenetrability is meant that two bodies cannot occupy the same space at the same time, or, that the ultimate particles of matter cannot be penetrated. Thus, if a vessel be exactly filled with water, and a stone, or any other substance heavier than water, be dropped into it a quantity of water will overflow, just equal to the size of the

heavy body. This shows that the stone only separates or displaces the particles of water, and, therefore, that the two substances cannot exist in the same place at the same time. Etc.

*J. L. Comstock.*

SERMONS are illustrations of some doctrines of Scripture, or an exhortation to the practice of some moral and religious duty enjoined by Christianity, delivered in public by a licensed clergyman for the purpose of religious instruction, usually grounded on some text or passage of Scripture.

SERMON PREACHED APRIL A. D. 1739.

MAT. XXV., 46.

*These shall go away into everlasting punishment.*

IN this chapter we have the most particular description of the day of judgment of any in the whole Bible. Christ here declares that when he shall hereafter sit on the throne of his glory, the righteous and the wicked shall be set before him, and separated one from the other, as a shepherd divideth his sheep from the goats. \* \* In the words of the text is the account of the execution of the sentence on the wicked or the ungodly, concerning which it is my purpose to observe two things :

1. The duration of the punishment on which they are said to enter: it is called everlasting punishment.

2. The time of their entrance on this everlasting punishment; viz. after the day of judgment. \* When the heavens shall have waxed old like a garment, and as a vesture shall be changed, then shall be the time when the wicked shall enter on their punishment.

*Doctrine.*—The wicked in hell will be absolutely eternal. There are two opinions which I mean to oppose in this doctrine. One is, that eternal death signifies no more than eternal annihilation; that God will punish their wickedness by eternally abolishing their lives.

The other opinion which I mean to oppose is, that though the punishment of the wicked shall consist in sensible misery, yet it shall not be absolutely eternal; but only for a very long continuance.

Therefore, to establish the doctrine in opposition to these different opinions I shall undertake to show,

I. That it is not contrary to the divine perfection, to inflict on wicked men a punishment that is absolutely eternal.

II. That the eternal death which God threatens, is not annihilation, but an abiding, sensible punishment or misery.

III. That this misery will not continue for a very long time, but will be absolutely without end.

IV. That various good ends will be obtained by the eternal punishment of the wicked.

I. I am to show that it is not contrary to the divine perfections to inflict on wicked man a punishment that is absolutely eternal.

This is the sum of the objection usually made against this doctrine, That it is inconsistent with the justice, and especially with the mercy of God. And some say, if it be strictly just yet how can we suppose that a merciful God can bear eternally to torment his creatures.

1. I shall briefly show, that it is not inconsistent with the justice of God to inflict eternal punishment. Etc.

*President Edwards.*

## FIGURES.

In Grammar a *Figure* is some deviation from the ordinary form, or construction, or application of words in a sentence, for the purpose of greater elegance, precision, or variety of expression, etc.

There are three kinds of *Figures*; viz.—of *Etymology*, of *Syntax*, and of *Rhetoric*. Etymology and Syntax refer to the form and construction of words; and Rhetoric to their **p**eroration.



## FIGURES OF ETYMOLOGY.

A *Figure* of ETYMOLOGY is merely a departure from the simple or usual form of words. Of these departures the most important classes are arranged as follows: *Apher-e-sis*, *A-poc-o-pe*, *Dier-e-sis*, *Par-a-go-ge*, *Pros-the-sis*, *Syn-er-e-sis*, *Syn-co-pe*, and *Tm-e-sis*.

APHERESIS is the *elision* or taking of a letter or syllable from the *beginning* of a word; as, 'bove, 'gainst, 'gan, 'neath, for *Above*, *against*, *began*, *beneath*, etc.

APOCOPE is the elision of a letter or syllable from the final end of a word; as, *Th'*, *tho'*, for *the*, *though*, etc.

DIERESIS is the division of two concurrent vowels into different syllables marked thus (¨) over the second vowel; as,

PARAGOGÉ *affixes* a letter or syllable to the end of a word; as, *Awaken*, *bounden*, *deary*, for *awake*, *bound*, *dear*, etc. *Coördinate*, *Haärkies*, *reëmbody*, *Zoölogy*, etc.

PROSTHESIS *prefixes* a letter or syllable to a word; as, *Adown*, *agoing*, *bepaint*, *enchain*, for *down*, *going*, *paint*, *chain*.

SYNERESIS contracts two syllables into one, in either orthography or pronunciation; as, *Do'st*, *lov'st*, *see'st*, 'tis, thou'rt; for *Doest*, *loved*, *seeëst*, *it is*, *thou art*, etc.

SYNCOPE is the elision or retrenchment of one or more letters or a syllable from the middle of a word ; as, *E'en, flow'ry, lov'd, o'er, sp'rit, wat'ry*, for *even, flowery, loved, over, spirit, watery, etc.*

TMESIS separates the parts of a compound word by the INTERVENTION of one or more words ; as, *How SHORT soever ; On which SIDE soever ; To US ward ; What TIME soever, etc.*

ANALYTICAL EXERCISES.

Around 'gan Marmion wildly stare.—*Greene.*

'Mid scenes of confusion.—

And therefore thou may'st think my 'havior light.  
What! have you let the false enchanter 'scape?—*Clark.*

'Tis the sunset of life that gives mystic lore.—*J. H.*

And that is spoke with such a dying fall.  
Tho' the whole loosened spring around her blows.  
T' whom th' Archangel.—*Clark.*

Two courts of jurisdiction coördinate.  
Silent and reëntering Angels.—*Webster..*

The dormant faculties to awaken—  
And to awaken the dead.— —

Nor deem that kindly nature did him wrong.

Else would a maiden blush bepaint my cheek.  
Let fall adown his silver beard some tears.—*Clark.*

The lamps shone o'er fair women and brave men.  
Did you not hear it? No: 'twas but the wind.

'Tis mine to teach th' inactive hand to reap.  
Kind nature's bounties o'er the globe diffus'd.—*Greene.*

Or serve they as a flow'ry verge to bind.  
 The fluid skirts of that same wat'ry cloud.  
 Lest it again dissolves and show'r the earth.  
 A heart has throbbed that leathern breast,  
 And tears adown that dusky cheek have rolled.  
 And to us ward it was cast.  
 How *much* soever we it may desire.

Whence is that strange sound which now 'larms his ear?  
 (The following verses may be syncopized to correct measure:)

*It is not the dread of death—it is more—  
 It is the dread of madness.—L. M. Davidson.*  
 For *we have* sworn, by our countries assaulters,  
 By the virgins *they have* dragged from our altars.  
 And every tempest howling *over* his head  
 Renders the savage wilderness more wild.

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## FIGURES OF SYNTAX.

A *Figure* of SYNTAX deviates, from the ordinary arrangement of words in constructing a sentence, for the sake of greater beauty or force.

In Syntax there are six principal figures, viz: *Ellipses*, *E-nal-a-ge*, *Hy-per-ba-ton*, *Pa-ren-the-sis*, *Ple-on-asm*, and *Syl-lep-sis*.

ELLIPSIS is the omission of some word or words which are necessary to complete the grammatical construction, but being readily understood are not necessarily expressed to convey the meaning.

By ELLIPSIS any part of speech, or even a whole clause, may be omitted, as follows :

*Nouns* may be omitted ; as, A dozen [*sheeves*] of wheat. One [*book*] of my books. The common [*law*] and the statute law, etc.

*Pronouns* may be omitted ; as, I love [*him*] and [*I*] fear him. The house [*which*] we live in, etc.

*Verbs* may be omitted ; as, Who did this ? John [*did it*]. Who said so ? Mother [*said so*]. Who will go ? I [*will go*], etc.

*Adjectives* may be omitted ; as, A man and [*a*] woman. The year, [*the*] month, and [*the*] day. This usage is correct in one place and not [*correct*] in another [*place*], etc.

*Adverbs* may be omitted ; as, Exceedingly great and [*exceedingly*] powerful. He spoke [*wisely*] and acted wisely, etc.

*Prepositions* may be omitted ; as, [*In*] this month. [*On*] next Sabbath. She departed [*from*] this life, etc.

*Conjunctives* may be omitted ; as, The fruit of the spirit is love, [*and*] joy, [*and*] peace, [*and*] long suffering, [*and*] gentleness, [*and*] goodness, [*and*] faith, [*and*] meekness, [*and*] temperance. I know [*that*] he will go, etc.

*Participles* may be omitted ; as, That [*being*] over they part, etc.

*A Clause* may be omitted ; as, The active commonly do more than they are bound to do ; the indolent [*commonly do*] less [*than they are bound to do*], etc.

ENALAGE is the use of one part of speech for another, or a change of words, or a substitution of one gender, person, number, case, mode, tense, or voice, of the same word for another. This figure is closely allied to *solecism*, and should be sparingly indulged in, as seen in examples following :

They fall *successive* [ly] and successive [ly] rise.

So furious was that onset's shock,  
Distinction's gates at once unlock.—*Brown*.

When one single individual says to another—*We* did so to *you*—he uses the plural number for the singular.

**HYPERBATON** is the using of words in an inverted order, or transposing the parts of a sentence; as, *A man* **HE** *was* to all the country dear. His *voice* **SUBLIME** is heard afar. *Rings* **THE** *world* with the vain stir. Its song rolls the *woods* **ALONG**, etc.

In Poetry this figure is much employed; and its judicious use confers harmony, strength, variety, and vivacity upon composition. Ambiguity or obscurity should be carefully avoided in using figures of *hyperbaton*.

**PARENTHESIS** inserts a *circumstance* or *clause* in the body or between the parts of a sentence; as, Consider (and may the consideration sink deep into your hearts) the fatal consequences of a wicked life. Our opportunities are (like our souls) very precious.

How then this truth, (enough for man to know,)  
Virtue alone is happiness below.—*Covell*.

**PLEONASM** allows the introduction of words, not necessary to complete the Grammatical construction of a sentence, giving greater force or emphasis to the expression—done by repeating the same word or words or by using different words to express the same ideas; as,

Charles *he* neglected writing. I sit *me* down. Verily, *verily*, I say unto you. The moon *herself* is lost in heaven. All ye inhabitants of the world, *and dwellers on the earth*. "Simon Peter answered *and said*—I know thee *who thou art*," etc.

**SYLLEPSIS** substitutes one word for another, so in figures of this class we conceive the sense of words otherwise than the words import, and construe them according to the sense con-



ceived, which is in general connected with some figure of rhetoric; as, "The *Word* was made flesh and dwelt among us, and we beheld his glory." While *evening* draws *her* crimson curtain round. We say thus of the sun, "He shines;" of a ship, "She sails," etc.

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## FIGURES OF RHETORIC.

A Rhetorical Figure deviates from the ordinary application of words in speech, to give animation, beauty, and strength to the discourse or composition. Figures of this class are sometimes called *tropes*—the following are the most important, viz: A *Sim-i-le*, A *Met-a-phor*, *Al-le-go-ry*, *An-tith-e-sis*, *A-pos-tro-phe*, *Cli-max*, *Ecpho-ne-sis*, *Er-o-te-sis*, *Hy-per-bo-le*, *I-ro-ny*, *Im-age-ry*, *Li-to-tes*, *Me-ton-y-my*, *Pros-o-po-pecia*, *Par-a-lep-sis*, and *Syn-ec-do-che*.

A **SIMILE** is a comparison of the resemblance of two things, though very different, in many respects, yet having some strong point or points of similitude by which the character or qualities may be illustrated, or presented in an impressive light, and is generally introduced by *as*, *like*, or *so*; as, A virtuous man, slandered by evil tongues, is **LIKE** a diamond obscured by smoke. "He shall be **LIKE** a tree planted by the rivers of water." That man is **LIKE** a fox. The soldiers fought like lions. "As the whirlwind passeth, so is the wicked no more."

Man **LIKE** the generous vine, supported lives;

The strength he gains is from the embrace he gives.—*Brown*.

A METAPHOR is a similitude without the sign of comparison; this figure applies the name or some attribute or action of one object directly to another; as, *That man is a fox.* The soldiers were *lions* in the combat. The clouds *consign* their *treasures* to the field.—*Covell.*

His eyes was morning's brightest ray.—

Wild fancies in his moody brain,  
*Gambol'd unbridled and unbound.*

AN ALLEGORY is a figurative sentence or discourse, in which the principle subject is described by another subject resembling it in its properties and circumstances. Thus the principle subject is kept out of view, leaving the intentions of the speaker or writer to be collected by the resemblance of the secondary to the primary subject; one of the finest allegories is in the 80th Psalm, 8v. *Thou hast brought a vine out of Egypt; thou hast cast out the heathen and planted it.* Etc.

Did I but purpose to embark with thee  
On the smooth surface of a summer's sea,  
While gentle zephyrs play in prosp'rous gales,  
And fortune's favor fills the swelling sails,  
But would forsake the ship, and make the shore,  
When the winds whistle, and the tempests roar;  
No, Henry, no.—*Lacey.*

ANTITHESIS is the placing of words and ideas of different or contrary signification, contrasting words or sentiments to give greater effect; as, *By honor and dishonor, by evil report and good report, as deceivers, and yet true.*—*Clark.* The wicked flee when no man pursueth, but the righteous are bold as a lion.—*Solomon.*

Yet at thy call, the hardy tar pursued,  
*Pale, but intrepid; sad, but unsubdued.*—*Boyd.*

APOSTROPHE is a diversion of speech or a sudden digression from the tenor of discourse to address a person or thing present or absent; as, "Death is swallowed up in victory, O Death! where is thy sting? O grave! where is thy victory?" This is a tale for fathers and for mothers—*young men and young women, you cannot understand it.*—Everett.

But nurse nor infant have I ever seen,  
Nor heard of Anna since that fatal hour.  
My murder'd child! *had thy fond mother feared*  
*The loss of thee, she had loud fame defied,*  
*Despised her father's rage, her father's grief,*  
*And wander'd with thee through the scorning world.*  
Lacey.

The use of this figure frequently occurs at the bar in the advocate turning from the Jury and addressing a few remarks to the Court.

CLIMAX is a series of members in a sentence, each rising in importance above the one which precedes it, from the first to the last; as, "For all things are *yours*; and *ye are* CHRIST'S; AND CHRIST IS GOD'S." "And besides this, giving all diligence, add to your faith, virtue; and to virtue, knowledge; and to knowledge, temperance; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness; and to brotherly kindness, charity."

The cloud-capt towers, *the gorgeous palaces,*  
*The solemn temples,* THE GREAT GLOBE ITSELF  
YEA, ALL THAT IT INHABITS, SHALL DISSOLVE,  
*And, like the baseless fabric of a vision,*  
Leave not a wreck behind.—Lacey.

ECPHONESIS is an animated or pathetic exclamation denoting some violent emotion of the mind; as, "O that I had wings like a dove! for then would I fly away and be at rest!" "O, the depth of the riches both of the wisdom and the knowledge of God."

Ah Eloquence! thou wast undone;  
Wast from thy native country driven,  
When Tyranny eclipsed the sun,  
And blotted out the stars of heaven!—*Cary.*

EROTESIS is using an earnest interrogative, in which the speaker adopts a form of question, not to express a doubt, but, in general, confidently to assert the reverse of what is asked—used either affirmatively or negatively; as,

Are all apostles? are all prophets? are all teachers?—1 Cor. xii: 29.

"Canst thou by searching find out God? Canst thou find out the Almighty unto perfection?"

Am I not an apostle? am I not free? have I not seen Jesus Christ our Lord? are ye not my work in the Lord?—1 Cor. ix.

Is it of moment to the peace of heaven  
That I should be afflicted thus?—*Lacey.*

HYPERBOLE expresses much more or less than the truth—represents a thing as either far greater or far less, better or worse, than it is in reality: as,

"*Rivers of waters* run down my eyes, because they keep not thy law." (David says of Saul and Jonathan), "*They were swifter than eagles; they were stronger than lions.*"

With fury driven

The waves mount up, and *wash the face of heaven.*—Clark. ▢

IMAGERY is a lively representation of past or future events or distant objects, as actually present to the eye or senses; as,

And now it is evening. A rude lamp glimmers darkly on the table, the tagged laces are laid aside, and Buyan alone is busy with his Bible, the Concordance, and his pen, ink and paper. He writes as joy did make him write.—*Cheever*.

Cæsar leaves Gaul, crosses the Rubicon, and enters Italy.—The combat thickens: on ye brave!—*Bullion*.

See lofty Lebanon his head advance:

See nodding forests on the mountains dance.—*Greene*.

IRONY is a kind of ridicule, exposing errors or faults by seemingly to adopt, approve, or defend them—expressing strong reproof or censure under the appearance of praise; as,

He was as *virtuous* as Nero (*vile*). You have a good liberal heart, indeed; never done a benevolent act. Elijah mocked them, and said, Cry aloud, for he is a God: either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked.—1 *Kings* xviii.

And we *brave* men are satisfied,

If we ourselves escape his sword.—*Clark*.

LITOTES is a diminution or softening of sentiment for the sake of avoiding censure, or of expressing more strongly what is intended; as,

A citizen of *no mean city*—i. e., *an illustrious city*. I *do not commend*—I *blame*. The words are *not harmless*, etc.

METONYMY is a trope, in which one word is put for another—a cause for the effect, or the effect for the cause; the container for the thing contained, or the sign for the thing signified; as,

*Crown*, for *king*; *City*, for *citizens*; *Gray hairs*, for *old age*; *Heart*, for *affections*; God is our *salvation* (*savior*); The *kettle* boils (*water*, etc.); He addressed the *Chair* (*President*); "They have *Moses* and the *Prophets*;" We read *Isaiah*, etc.



PROSOPOPEIA includes all personification—represents things as persons, or inanimate objects as animated beings: an absent person is introduced as speaking, or a deceased person as alive and present; as,

Joy *has her* tears. His sword *trembles* at his side, and *longs* to *glitter* in his hand. The sky *saddens* with the gathered storm. The sea *saw* it, and *fled*; Jordan was *driven* back. The mountains skipped like rams, and the little hills like lambs. Etc.—Ps. cxiv.

And old *Experience* learns too late,  
That all is vanity below.—*Clark*.

“Earth trembled from her entrals, as again  
In pangs, and nature gave a second groan:  
Sky lower’d, and muttering thunder, some sad drops  
Wept, at completing of the mortal sin.”

—Yonder comes the powerful *king* of day  
Rejoicing in the East. \* \* \* \*  
*He* looks in boundless majesty abroad.—*Boyd*.

PARALEPSIS express a pretended or apparent omission—it is a figure by which a speaker professes to pass by what, at the same time, he really mentions; as,

Horatius was once a very promising young gentleman, but in process of time he became so addicted to gaming, *not to mention his drunkenness and debauchery*, that he soon exhausted his estate and ruined his constitution.—*Bullion*.

*Without alluding to your customs of extortion and forestalling*, I would ask you how you justify your conduct, and reconcile it with your religious profession?

SYNECDOCHE is a trope by which the whole of a thing is put for a part, or a part for the whole; a genus for a species, or a species for a genus; an indefinite number for a definite, etc.; as,

The *head*, for the person ; The *waves*, for the sea ; *Ten thousand*, for any great number ; *Man* is mortal ; We get our *bread* by our industry (*all necessities*).

When the tempest stalks abroad,  
Seek the shelter of my *door*.  
Oh! ever cursed be the hand,  
That wrought this ruin in the land.—*Clark*.

## P O E T R Y .

### BLANK VERSE.

All POETRY, which depends upon measure alone without rhyme, or any correspondence of sound in the terminating syllables of different lines, is BLANK VERSE : particularly applied to the *heroic* measure, etc., without rhyme ; as,

ALMIGHTY Father, these  
Are but the *varied* God. The rolling year  
Is full of thee. Forth in the pleasing spring  
Thy beauty walks, thy tenderness and love.  
Wide flush the fields ; the softening air is balm ;  
Echo the mountains round ; the forest smiles ;  
And every sense and every heart is joy.—*Boyd*.

I have enough, O God ! My heart to-night  
Runs over with its fullness of content ;  
And as I look out on the fragrant stars,  
And from the beauty of the night take in  
My priceless portion—yet myself no more  
Than in the universe a grain of sand—  
I feel His glory who could make a world,  
Yet in the lost depths of the wilderness  
Leave not a flower unfinish'd !—*Willis*.

## R H Y M E .

POETRY, in which there is a correspondence of sounds in the terminating words of two or more successive or alternate lines, as well as a measured arrangement of the words, is called RHYME; as,

THE breeze has swelled the whitening *sail*,  
 The blue waves curl beneath the *gale*,  
 And, bounding with the wave and wind,  
 We leave Old England's shores behind —  
     Leave behind our native *shore*,  
     Homes, and all we loved *before*.—*Upham*.

O Thou, to whom in ancient *time*  
 The lyre of Hebrew bards was strung,  
 Whom kings adored in song *sublime*,  
 And prophets praised with glowing tongue.  
[*Pierpont*.

## VERSIFICATION.

The act, art, and practice of arranging a number and variety of syllables into poetical lines or *verses*, according to certain laws, is *Versification*; which is the result of art, labor, and rule, rather than of invention, or the fire of genius. It consists in adjusting the long and short syllables, and forming feet into a harmonious *line* or *verse* according to measure, etc.

A POETIC LINE, or VERSE, consists of a certain number of accented and unaccented syllables, arranged into a *Couplet* or *Distich*, a *Triplet*, a *Stanza*, or an *Ode*, etc.

A COUPLET or DISTICH is two Poetic lines or verses taking together, that make complete sense and rhyme with each other.

MAUD Muller, on a summer's *day*,  
Raked the meadow sweet with *hay*.

BENEATH her torn hat glowed the wealth  
Of simple beauty and rustic health.

SINGING, she worked, and her merry glee.  
The mock-bird echoed from his tree.—*J. G. Whittier.*

O, see what wonders meet our *eyes*!  
Another land, and other *skies*!  
Columbian hills have met our view!  
Adieu! Old England's shores, adieu!  
Here, at length, our feet shall rest,  
Hearts be free and homes be blessed.—*Upham.*

A TRIPLET consists of three lines or verses rhyming; as,

OUR land's a shelter for the *free*— }  
The home, the port of *Liberty*— }  
It long has been, and still shall *be* }  
Till time will end.

To yon bright regions let your faith ascend, }  
Prepare to join your dearest infant friend }  
In pleasures without measure, without end. }  
*P. Wheatley.*

EPODE is any little verse or verses following one or more great ones; as,

FAIR Ellen was long the delight of the young;  
No damsel with her could compare;  
Her charms were the theme of the heart and the tongue,  
And bards without number, in ecstasies, sung  
The beauties of Ellen the fair.—*W. Allston.*

OUR fathers crossed the ocean's wave  
To seek this shore;  
They left behind the coward slave  
To welter in his living grave;—  
With hearts unbent and spirits brave,  
They sternly bore  
Such toils as meaner souls had quelled;  
But souls like these, such toils impelled  
To soar.

HEMISTICH is half a poetic verse or line, or a verse not completed.

A STANZA is a combination of several lines or verses, connected with each other, and ending with a full pause; constituting a regular division of a poem or song. 'The number of lines in stanzas of different poems, etc., vary according to the arrangement and facy of the poet.

THE Judge looked back as he climbed the hill,  
And saw Maud Muller standing still.—*Whittier.*

MY soul, a hymn of evening praise  
To God, thy kind preserver, raise,  
Whose hand, this day, hath guarded, fed,  
And thousand blessings round thee shed.—*L. Frisbie.*

GAY, guiltless pair,  
What seek ye from the fields of heaven?  
Ye have no need of prayer,  
Ye have no sins to be forgiven.—*C. Sprague.*

FROM every place below the skies,  
The grateful song, the fervent prayer—  
The incense of the heart—may rise  
To Heaven, and find acceptance there.—*Pierpont.*

To prayer! to prayer!—for the morning breaks,  
And earth in her Maker's smile awakes.  
His light is on all, below and above—  
The light of gladness, and life, and love.  
Oh! then, on the breath of this early air,  
Send upward the incense of grateful prayer.—*H. Ware.*

THOUGH clad in winter's gloomy dress,  
All Nature's works appear,  
Yet other prospects rise to bless  
The new returning year:  
The active sail again is seen  
To greet our western shore;  
Gay plenty smiles, with brow serene,  
And wars distract no more.—*P. Freneau.*



THE Spring's scented buds all around me are swelling;  
 There are songs in the stream, there is health in the gale;  
 A sense of delight in each bosom is dwelling,  
 As float the pure day-dreams o'er mountain and vale;  
 The desolate reign of Old Winter is broken,  
 The verdure is fresh upon every tree;  
 Of Nature's revival the charm—and a token  
 Of love, Oh thou Spirit of Beauty! to thee.—*W. G. Clark.*

An ODE is a *Poetical* composition proper to be set to music or sung; generally consisting of unequal verses or stanzas, arranged in strophes, *antestrophes*, and EPODES; as,

HERE, say old men, the Indian Magi made  
 Their spells by moonlight; or beneath the shade  
 That shrouds sequestered rock, or dark'ning glade,

OR TANGLED DELL.

*Here Philip came, and Miantonimo,  
 And asked about their fortunes long ago,  
 As Saul to Endor, that her witch might show*

OLD SAMUEL.

*Brainard.*

#### SHAKESPEARE ODE.

God of the glorious Lyre!  
 Whose notes of old on lofty Pindus rang,  
 While Jove's exulting choir  
 Caught the glad echoes and responsive sang—  
 Come! bless the service and the shrine  
 We consecrate to thee and thine.

FIERCE from the frozen north,  
 When Havoc led his legions forth,  
 O'er Learning's sunny grove the dark destroyers spread:  
 In dust the sacred statue slept,  
 Fair Science round her altars wept,  
 And Wisdom cowed his head.—*Sprague.*

AN EPIGRAM is a short *Poem* treating only of one thing, and ending with some lively, ingenious and natural thought; as,

#### ON AN ILL-READ LAWYER.

AN idle attorney besought a brother  
For "something to read—some novel or other,  
That was really fresh and new."  
"Take Chitty!" replied his legal friend,  
"There isn't a book that I could lend  
Would prove more novel to you!"—*J. G. Saxe.*

#### A REVOLUTIONARY HERO.

OLD Joe is gone, who saw hot Percy goad  
His slow artillery up the Concord road,  
A tale which grew in wonder year by year;  
As every time he told it, Joe drew near  
To the main fight, till faded and grown gray,  
The original scene to bolder tints gave way;  
Then Joe had heard the foe's scored double-quick  
Beat on stove drum with one uncaptured stick,  
And, ere death came the lengthening tale to lop,  
Himself had fired, and seen a red-coat drop.  
Had Joe lived long enough, that scrambling fight;  
Had squared more nearly to his sense of right,  
And vanquished Perry, to complete the tale,  
Had hammered stone for life in Concord jail.

*J. R. Lowell.*

POETIC FEET OR MEASURE.—A Line of *Poetry* may be divided into portions or divisions, each consisting of two or three syllables, combined according to accent; as,

ARISE, | my soul! | with rap | ture rise,  
And, filled | with love | and fear, | adore  
The aw | ful Sov | 'reign of | the skies,  
Whose mer | cy lends | me one | day more.

GEEHALE went | to his tent, | and lay down | in despair;  
 He did paint | himself black | and did sev | er his hair;  
 He did set | on the shore | where the hur | ricane blows,  
 And reveal to the god of the tempest his woes;  
 He did weep for a season, with bitterness fed,  
 For his kindred were gone to the hills of the dead;  
 They had died, not by hunger, or lingering decay,  
 But the steele of the white man had swept them away.

In *Versification* an *accented* syllable is with few exceptions accounted *long*; and the *unaccented* syllable *short*. The accent (') following a vowel, or at the close of a syllable, shows it to be *accented*; as, Vow'el, syl'lable. Or a *droil* (—) over a syllable shows it to be *accented*—and a *breve* (˘) marks an *unaccented* syllable.

When monosyllables are alone, they are regarded as being without *accent*, but when placed in lines of poetry they are given *accent*, either long or short, as the measure of the poetic composition may require.

Whŷ gāze yě ōn mŷ hōrŷ hāirs, yě childrēn yōung ānd gāy?  
 Your locks', beneath' the blast' of cares', will bleach' as white'  
 as they'. — Mrs. L. H. Sigourney.

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## METER.

The METER or MEASURE of Poetry is the harmony of *Verses*, consisting in the proper distribution of the long and short syllables; with suitable pauses, rendering them musical to the ear, by the order and quantity of their syllables constituting feet; the *numeric names* of the *meter* always describing the number of feet to the *measure*; as,

A **LINE** consisting of *one* foot, is called *Mo-nom'-e-ter*; of *two* feet, *Dim'e-ter*; of *three* feet, *Trim'e-ter*; of *four* feet, *Tetram'e-ter*; of *five* feet, *Pen-tam'e-ter*; of *six* feet, *Hex-am'e-ter*; of *seven* feet, *Hep-tam'e-ter*, etc.

**STANZAS** of four lines, having four feet in the *first* and *third*, and three feet in the second and fourth, are called *common meter*;

THE moon' | is up' | How calm' | and slow' !  
 She wheels' | above' | the hill' !  
 The wea | ry winds | forget | to blow,  
 And all | the world | lies still.—*Peabody*.

THE earth has fallen cold and deep  
 Above his narrow bier;  
 No wintry winds can break his sleep,  
 No thunders reach his ear.

**STANZAS** of four lines, the third having *four* feet and the others *three*, are called *short metre*;

There come', | my love' | ly bride',  
 And come', | my child' | of woe;  
 Since we' have nought on earth' beside',  
 What mat'ter where' we go'?—*A. Graham*.

When the great Master spoke,  
 He touched his withered eyes,  
 And, at one gleam, upon him broke  
 The glad earth and the skies.—*E. Post*.

**STANZAS** of four lines, each containing *four* feet, are called *long meter*.

The per' | fect world' | by Ad' | am trod'  
 Was the' | first tem' | ple built' | by God';  
 His fi'at laid' the cor'ner stone',  
 And heaved' its pil'lars one' by one'.—*Willis*.

WAEN winter winds are piercing chill,  
 And through the white-thorn blows the gale,  
 With solemn feet I tread the hill,  
 That over-brows the lonely vale.—*Lonfellow.*

When the *Lines* in a Stanza, or any poetic composition, are full or exact in measure, having a complete number of syllables, without defect or superfluity, each *line* or *verse* is called *A-cat-a-lec-tic*; as,

WE will | not sleep, | our sun | shines bright,  
 And cloud | less is | our day; |  
 All past | and pres | ent joys | unite,  
 To cheer | us on | our way.—

WHEN on thy bosom I recline,  
 Enraptured still to call thee mine,  
 To call thee mine for life,  
 I glory in the sacred ties  
 Which modern wits and fools despise,  
 Of husband and of wife.—*Lindley Murray.*

BABE of the manger! can it be?  
 Art thou the Son of God?  
 Shall subject nations bow the knee,  
 And kings obey thy nod?  
 Shall thrones and monarchs prostrate fall.  
 Before the tenant of a stall?—*N. H. Carter.*

When a *Line* in any Poetic composition wants a syllable at the end, or terminating in an imperfect foot, or its measure defective, it is called *Cat-a-lec'tic*; as,

O give ye praise unto the Lord,  
 All nations that be;  
 Likewise, ye people all, accord  
 His name to magnify.  
 2. For great to us-ward ever is  
 His loving kindness:  
 His truth endures for evermore.  
 The Lord O do ye bless.—*Psalms 117.*



When a *Line* in Poetry has a syllable or more beyond the regular and just measure it is called *Hyper-cat-a-lec-tic*, or *Hyper'me-ter*; as,

They sung | that by | his na | tive bowers  
He stood in the last moon | of flowers.—*Longfellow*.

But can | it be | *that Power* | divine,  
Whose throne is light's unbounded blaze,  
While countless worlds and angels join  
To swell | the glo | rious song | of praise.

DIVIDING a verse, or any Poetic composition, into feet is called *Scanning*.

The time occupied in pronouncing a syllable is the *Quantity* of the syllable. A long syllable has the Quantity of two short ones; as, in-tër-věne, etc.

FEET in Poetry — used for the rythmical division of verse, etc., have been divided into *eight kinds*, four of two syllables, and four of three syllables; as follows: Of two syllables — *Tro'chee*, *I-am'bic*, or *I-am'bus*, *Spon'dee*, *Pyr'rhic*. Of three syllables — *An'a-pest*, *Dac'tyl*, *Am'phi-brach*, and *Tri'brach*.

A TROCHEE contains two syllables, the first *long* and the second *short*; marked with the *Droil* and *Breve*, or else the *Acute accent*; as, Böldnëss, *grace'ful*, *no'ble*, etc.

IAMBUS is a foot consisting of two syllables, the first short and the last long; as, Bëtrāy *confess'*, *delight*, etc.

SPONDEE is a poetic foot of two *long* syllables; as, Pāle bōy, *vile' beast'*, *well done*, etc.

PYRRHIC consists of two short syllables; as, *On, it*, etc.

• ANAPEST is a Poetic foot consisting of three syllables, the first two short and the last long; as, *Ac-quĩ-ēsce, coun-ter-vail', insecure*, etc.

DACTYL is a Poetic foot consisting of three syllables, the first long and the others short; as, *Dū-răblě, la'bor-er, reg-u-lar*, etc.

AMPHIBRACH is a foot of three syllables, the middle one long the first and last short; as, *A-bun-dant, de-ter-mine, en-no-bling*.

TRIBRACH is a poetic foot of three *short* syllables; as, (*Ad-*) *mĩ-ră-blě*, etc.

The Trochaic, Iambic, Anapestic, and Dactylic, are *principle feet* in Poetic composition, whole poems being altogether or at least chiefly formed from them. The Spondeeic, Pyrrhic, Amphibrach, and Tribrach *feet* are secondary, they never form the principle part of Poems, but are merely mixed with the *primary* feet for the sake of varying the measure and giving variety to verse, etc.

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## TROCHAIC VERSE.

Verses consisting of TROCHEES or TROCHAIC *measure* always have the accent placed on the first, and all odd syllables, as follows :

*One Trochee, or Monometer.*

Chāngǎng,  
Rāngǎng.

Hear'ing,  
Fearing.

Staying,  
Playing.

*Two Trochees, or Dimeter.*

Chārms trāns   pōrtīng,	Sweet' the   pleas'ure.
Fancy   viewīng,	Wishes   rīsīng,
Pleasures courting.	Thoughts surprising,
Joys ensuing.	Rich the treasure.

*Three Trochees, or Trimeter.*

Vāinlŷ   sōme āre   scōrning—	} (I. O. O. F.)
Oth'ers   rich' ā   dorn'ing	
Us, when   we are   mourning.	

*Four Trochees, or Tetrameter.*

Bright thē | mōōn o'ēr yōndēr | mōūntāin,  
 Maids' are | sit'ting | by' the | foun'tain.  
 Round a | holy | calm dif | fusing,  
 Love of peace and lonely musing.

*Five Trochees, or Pentameter. (Little used.)*

All thāt | wālĳk ōn | fōot ōr | rīde īn | būggiēs,  
 For'ward | fol'low | close'ly | the' pro | ces'sion.

*Six Trochees, or Hexameter.*

Bŷ ā | fōūntāin | sāt ā | fēmāle | fāintlŷ | wēepīng,  
 "Say'ing, | fā'ther, | O' how | cru'el | to' my | lov'er!  
 Dearest | lover!" | There she | sat, still | downward | gazing  
 Thus repeating, "Heart is broken, can't recover!  
 Heart is broken, can't recover! can't recover!"

By affixing a *long* syllable to each Trochaic measure it becomes *Hypercatalectic* or *Hypermeter*, as follows :

*Trochaic Hyper-monometer.*

Let it—bōund,                      Tumult | cease',  
On the | ground.                      Sink to | peāce.

*Hyper-dimeter.*

In the | rhymes of | ōld,      She is | young and | gay',  
Poets | gravely | told.      Making | much dis | play.

*Hyper-trimeter.*

Model | of thy | parent | dēar,  
Bliss in | vain from | earth is | brought'!

*Hyper-tetrameter.*

In a | meadow | men were | mowing | grāss,  
And us | boys were | all a | raking | hay'.

*Hyper-pentameter.*

I am | weary | of this | musing, | forcing | rhȳme,  
Without | measure, | without | meaning, | thought sub | lime.

*Hyper-hexameter.*

Mostly | mourning | was at | meeting | over | Brandy | wine.

The following Synoptical table will present a view of the different *Trochaic measures* with the *hypercatalectics* long syllable affixed to each measure.

1. .... Brandy | wine.
2. .... Over | brandy | wine.
3. .... Meeting | over | brandy | wine.
4. .... Was at | meeting | over | brandy | wine.
5. .... Mourning | was at | meeting | over | brandy | wine.
6. Mostly | mourning | was at | meeting | over | brandy | wine.

## IAMBIC VERSE.

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In Poetry, when the accent will fall on even syllables, it is of *Iambic verse*, belonging to the following METER :

*One Iambus or Monometer.*

Cöntent,	How bright',	Deep thought,
Rëpënt.	The light'.	They sought.

*Two Iambuses or Iambic Dimeter.*

Thě mōūn   tăĩns īn	And   when' its first'
thěĩr plā   cēs stōōd—	pure prais' sē   rang',
Thě sēa—   thě skȳ—	The "mor'   ning stars'
ănd "ăll   wăs gōōd ;"	togeth'   er sang'."

Lord, 'tis not ours to make the sea,  
And earth, and sky, a house for thee ;  
But in thy sight our offering stands—  
A humbler temple, "made with hands."—*Willis.*

*Three Iambuses or Iambic Trimeter.*

Swěēt Sāb | bāth ōf | thě yēār,  
While ēve | nĩng lights | dēcāy,  
Thȳ pārtĩng stēps wē hēār  
Frōm ēārth stēālĩng āwāy.

AMID thy silent bowers,  
We sad, but sweetly dwell,  
Where leaves and drooping flowers  
Around us breathe farewell.



Along' | thy sun' | set skies'  
 Their glo' | ries melt' | in shade',  
 And like' the things' we prize'  
 Seem love'lier as' they fade'.

A deep and crimson streak  
 Thy dying leaves disclose;  
 As on Consumption's cheek  
 'Mid ruin blooms the rose.—*Autumn.*

*Four Iambuses or Iambic Tetrameter.*

WHEN Frēē | dōm frōm | hēr mōūn | tāin hēīght  
 Unfurl'd | hēr stān | dārd tō | thē āir!  
 She tore the azure robe of night!  
 And set the stars of glory there!

O THOU! to whom' in an'cient time',  
 The lyre' of He'brew bards' was strung',  
 Whom kings adored in song sublime,  
 And Prophets praised with glowing tongue

Not now, on Zion's height alone,  
 Thy favored worshipers may dwell,  
 Nor where, at sultry noon, thy Son  
 Sat weary, by the Patriarch's well.

*Five Iambuses or Iambic Pentameter.*

Whēn I | lōōk rōūnd, | ānd sēē | thē lōve, | thē cāre,  
 Of bōūnd | lēss gōōd | nēss fill thē smīlīng lānd,  
*Existence* spread through ocean, earth, and air,  
 And *beauty* lavished with exhaustless hand.

Night seals' | in sleep' | the wide' | crea' | tion fair',  
 And all' is peace'ful but' the brow' of care'.  
 Again gay Phœbus, as the day before,  
 Wakes every eye, save what shall wake no more;

Again the face of nature is renewed,  
 Which still appears harmonious, fair, and good.  
 May grateful strains salute the smiling morn  
 Before its beams the eastern hills adorn !  
 Shall day to day and night to night conspire  
 To show the goodness of the Almighty Sire ?  
 This mental voice shall man regardless hear,  
 And never, never, raise the filial prayer ?—*P. Wheatley.*

OBS.—*Five feet Iambic*, is called *Heroic verse*, either with or without rhyme. The *Elegiac stanza* is of this measure, consisting of four lines rhyming alternately. *This measure* is also much used in *blank verse*, such as Milton's *Paradise Lost*, Young's *Night Thoughts*, etc.

### *Six Iambuses or Hexameter.*

Nör weār | mǝ hōurs | āwāy, | būť sēēk | thē hēr | mīts cēll ;  
 'Tis he my doubt can clear, perhaps my care dispel.

His heart' | is sad', | his hope' | is gone', | his light' | is  
 passed' ;

He sits and mourns, in silent grief, the lingering day.

*Iambic Hexameter* is commonly called *Alexandrian measure*, and sometimes when it is introduced sparingly into heroic rhyme it produces an agreeable variety ; as,

The sees shall waste, the skies in smoke decay,  
 Rocks fall to dust, and mountains melt away !  
 But fix'd his word, his saving power remains ;  
 Thy realm' forev'er lasts', thy own' Mesī'ah regns' !

### *Seven Iambuses or Heptameter.*

Whēn āll | thǝ mēr | cīes, O | my Gōd, | mǝ rīs | īng sōul |  
 sūr vēys,

Transport'ed with' the view', I'm lost' in won'der, love', and  
 praise'.

OBS.—*Iambic-heptameter* is mostly divided into two lines, the first line containing *four* feet, and second *three*; called common meter; as,

THAT there' is not' a God' the fool'  
Doth in' his heart' conclude':  
They are corrupt, their works are vile;  
Not one of them doth good.—Ps. XIV-

No more the vales, no more the plains  
An iron harvest yield;  
Peace guards our doors, impels our swains  
To till the grateful field:  
From distant climes, no longer foes,  
(Their years of misery past,)  
Nations arrive, to find repose  
In these domains at last.

AND, if a more delightful scene  
Attracts the mortal eye,  
Where clouds nor darkness intervene,  
Behold, aspiring high,  
On freedom's soil those fabrics plann'd,  
On virtue's basis laid,  
That make secure our native land,  
And prove our toils repaid.—*Freneau*.

OBS. 2.—In *Long meter*, each line contains an *Iambic-tetrameter*; as,

THE perfect world by Adam trod  
Was the first temple—built by God;  
His fiat laid the corner stone,  
And heaved its pillows, one by one.

HE hung its starry roof on high—  
 The broad illimitable sky;  
 He spread its pavement, green and bright,  
 And curtained it with morning light.—*Willis.*

“FATHER OF LAKES!” thy waters bend.

Beyond the eagle’s utmost view,  
 He, throned in heaven, sees thee send  
 Back to the sky its world of blue.

BOUNDLESS and deep, the forests weave  
 Their twilight shade thy borders o’er,  
 And threatening cliffs, like giants, heave  
 Their rugged forms along thy shore.—*S. G. Goodrich.*

OBS. 3.—In *Short meter*, the first, second, and fourth lines, contain each, an *Iambic-trimeter*, the third, *four* Iambuses; as,

IF he who made all things,  
 And rules them, is our own,  
 Then every grief and trial brings  
 Us nearer to his throne.

THEN come, my gentle bride,  
 And come, my child of love;  
 What if we’ve nought on earth beside?  
 Our portion is above.

SWEEP, mighty ocean, sweep;  
 Ye winds, blow foul or fair;  
 Our God is with us on the deep,  
 Our home is every where.—*S. Graham.*

OBS. 4.—Each species of *Iambic* verse may have one additional *short* syllable; thus—

*Dimeter*.—Upon’ | a moun’ | tain;  
 Beside’ a foun’tain.

*Trimeter.*—Tears fell | when you | were dy | ing,  
There should | a wreath | be wo | ven—  
Who shared thy joy and sorrow, etc.

The seven forms of *Iambic measure* are contained in the following table:

1. .... The maid.
2. .... To win | the maid.
3. .... He came | to win | the maid.
4. .... From far | he came | to win | the maid.
5. .... When first | from far | he came | to win | the maid.
6. He was | when first | from far | he came | to win | the maid.
7. So gay | he was | when first | from far | he came | to win  
| the maid.

Every variety of *Iambic measure*, and *Iambic hypermeter* may be learned from the following *table*. And also Poetic repetition, transposition, etc., by changing and interchanging the different parts of the two divisions of the table; and reading from various points, (in reading backward observe the natural order of every foot to itself,) the natural variety of different measures for composing stanzas, etc., will readily suggest themselves.

1. So gay | he was | when first | from far | he came | to win | the maid.
2. So gay | he was | when first | from far | he came | to win,
3. So gay | he was | when first | from far | he came,                      1. The maid *en*.
4. So gay | he was | when first | from far,                      2. To win | the maid *en*.
5. So gay | he was | when first,                      3. He came | to win | the maid *en*.
6. So gay | he was,                      4. From far | he came | to win | the maid *en*.
7. So gay,                      5. When first | from far | he came | to win | the maid *en*.
6. He was | when first | from far | he came | to win | the maid *en*.
7. So gay | he was | when first | from far | he came | to win | the maid *en*.



## ANAPESTIC VERSE.

In all ANAPESTIC MEASURES the accent is placed on the *third* syllable, as follows :

### *One Anapestic, or Monometer.*

Băt tồ fār,	On the land',	Swift we go,
Each proud star.	Let me stand.	O'er the snow.

### *Two Anapests, or Dimeter.*

Lĩke ă beaũ | tĩfũl drēam,      When I look' | on my boys'  
By the mead | ow and stream. They renew all my joys.

### *Three Anapests, or Trimeter.*

Nõw fāir dāy | yě grēen eārth | ănd yě skĩes,  
All quite gay' | with the broad' | setting sun'.

### *Four Anapests, or Tetrameter.*

Măy I gõv | ěrn mỷ pās | siõns wĩth ăb | sũlũte swāy,  
And grow wis' | er and bet' | ter as life' | wears away'.

Of the *Anapestic* measures Dimeter and Tetrameter sometimes admit of an additional *short* syllable.

### *Hyper-dimeter.*

In the walk | by the bow | ěr,  
See the pret | ty red flow | er.

*Hyper-tetrameter.*

On the warm | cheek of youth | smiles and ros | es are  
blend | ing.

OBS. 1.—The first foot of an Anapestic line or verse may be an *Iambic monometer*; as,

O had | I the wings | of a dove,  
How soon | would I taste | you again.

OBS. 2.—The Anapestic *trimeter* is a very pleasing measure, and is much used in both solemn and cheerful subjects, but it seldom has an additional syllable.

## DACTYLIC VERSE.

In pure DACTYLIC verse the accent is placed on the first syllable of each foot. When one of the final short syllables is omitted the rhyme is double; when both are omitted it is single. Dactylic with single rhyme, is the same as *Anapestic* without its initial short syllables. Measures of Dactylic are little used; and when employed are seldom perfectly regular.

*Dactylic-monometer.*

Týränný,	O' ver us,
Cheerfully,	Fearfully.

*Dactylic-dimeter.*

Cōme thōu Al | mīghtý Kīng, Not' of earth | now' it brings,  
Help us thy | name to sing. Joy of celestial things.

*Dactylic-trimeter.*

Mārch tō thē | drēad bāttlē | faīr Lēsliē,  
 Wear'ing a | way' in his | youth'fulness.  
 Loveliness, | beauty, and | truthfulness.

*Dactylic Tetrameter.*

Nōblē ānd | rāre wās hēr | plāce īn sō | cīētŷ,  
 Grace'ful and | art'less, she | moved' with pro | pri'ety; }  
 Modest, sin | cere, and a | pattern of | piety,  
 Friends were not wanting to cherish her memory.

Each of the *Dactylic measures* will take an additional *long* syllable, thus becoming *hyper-meter*; as—

*Hyper-monometer.*

Over the | hīll,  
 Close by a | mill.

*Hyper-dimeter.*

Valleys of | sorrow were | hēre,  
 Fever and | ague all | year,  
 Comfortless, homeless, we came,  
 Trusting to live on wild game.

*Hyper-trimeter.*

Time is still | passing a | way on swift | wīng,  
 Here I am | idle not | doing a | thing, }  
 But trying *Dactylic* measures to sing. }  
J. P.

*Dactylic* verse seldom ends with a *dactyl*; it is generally finished with a *long* syllable, and sometimes a *trochee*; as in the lines following:—

Brightest and | best of the | sons of the | mörning,  
Dawn on our | darkness and | lend us thine | aid.

The line following is an example of *dactyls* and *spondees* :—

Green is the | mēadōw, | tall is the | wild grass | growing by |  
the run.

Pure *Dactylic hexameter* is contained in the following example :—

Over the | valley, with | speed like the | wind all the | steeds  
were a | galloping.

*Trochee.* Prophet | of plagues | forev | er bod | ing ill!

*Dactyl.* Murmuring | and with | him fled | the shades |  
night.

*Anapest.* Before | all tem—ples the up | right heart | and  
pure.

*Pyrrhic.* Brought death | into | the world | and all | our woe.

*Tribrach.* And thun | ders down | impet | uous to | the plain.

The following lines present a pleasing variety of measures for intermingling *Anapests* and *Iambuses* ;

“I come’, | I come’! | ye have called | me long’;  
I come’ | o’er the moun | tains with light | and song’!  
Ye may trace | my steps’ | o’er the wak | ening earth,  
By the winds | which tell’ | of the vi | olets birth,  
By the prim | rose stars’ | of the shad | ovy grass,  
By the green | leaves op’ | ening’ | as I pass.”

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## POETIC PAUSES.

Beside the Sentiential pauses, those used to mark reading for the understanding, common punctuation, there are other pauses required in Poetic composition

to give proper effect to the measure or movement of the verse in time. The *Final* and *Cesural*, and to these may be added a *Demicesural* pause for the use of Poetry.

The FINAL Pause is required at the close of every *poetic* line, even when not closed with a *sentential* pause; when this is so, the pause consists in a brief suspension of the voice, without change in pitch or tone. A *sentential* pause at the close of a line supercedes and takes the place of the *final* pause.

The CESURAL Pause is one to which no rule can be given. In reading Poetry well it will always suggest itself, generally near the middle of lines of some length, but sometimes nearer the beginning, and sometimes nearer the close. It does not often occur in very short lines.

The DEMICESURAL Pause, in connection with the other two, is required to give full effect or force to the expression, etc.

The following lines afford examples of the *Cesural* pause (") and the *Demicesural* pause ('), as they occur in various parts of the lines, sometimes in the middle of a foot, but never in the middle of a word:—

And now they join" in frolic play,  
And all are noisy," all are gay,  
And health" and innocency' seek  
In every plump" and rosy cheek.

An Bethany's palm-trees" in beauty' still throw  
Their shadows' at noon" on the ruins below;  
But where are the sisters" that hasten'd to greet.  
The lowly Redeemer" and sit at his feet.



FAR away' from the hill-side'', the lake' and the hamlet.  
The rock' and the brook'', and yon meadow' so gay.

O, listen, man!

A voice'' within us speaks' that startling word,  
"Man'', thou shalt never die!"

AND thy faint spirit'' drink the cooling stream,  
And thine eyes gladden'' with the playing beam.

WHEN olive leaves' were twinkling'' in every wind that blew,  
There sat, beneath' the pleasant shade'', a damsel' of Peru :  
Betwixt the slender boughs'', as they opened' to the air,  
Came' glimpses of her snowy arm'' and' of her glossy hair;  
And sweetly rang' her silver voice'' amid' that shady nook,  
As from the shrubby glen' is heard'' the sound' of hidden brook.

ONCE' upon a midnight dreary'', while I pondered' weak and weary,  
Over many a quaint' and curious volume'' of forgotten love—  
While I nodded' nearly napping'', suddenly' there came a tapping,  
As some one' gently rapping'', rapping' at my chamber-door—  
' 'Tis some visitor', I muttered'', tapping' at my chamber-door—  
Only this'' and nothing more.'

AN! distinctly' I remember'' it was a bleak December,  
And each separate' dying ember'' wrought its ghost' upon the floor.  
Eagerly' I wished the morrow'', vainly I had sought to borrow  
From my books' surcease of sorrow''—sorrow' for the lost Lenore—  
For the rare' and radiant maiden'' whom the angels' name Lenore—  
Nameless here'' forevermore.

EDGAR A. POE.

CADENCE.—In reading, speaking, or reciting, a certain tone is taken, which is called the *key*, or *key-note*, on which most of the words are pronounced, and the fall of the voice below this tone is called *cadence*. The full cadence takes place at the end of the sentence.

PROPRIETY.—In the composition of poetry *propriety* requires adaptation of language and sentiment to the object of the Poem. The diction should be pure, accurate, and elevated, and the ideas appropriate, glowing, and sentimental Etc.

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### DIFFERENT KINDS OF POETRY.

The varieties of Poetry may be arranged under the following heads, viz: *Didactic, Descriptive, Dramatic, Elegiac, Epic or Heroic, Lyric, Pastoral, Satiric Poetry*, and the *Sonnet*, together with *Spiritual Songs* and *Psalms*.

DESCRIPTIVE POETRY represents beautifully pictures of nature, art, etc., exciting in the mind of the reader a correct and vivid idea of the objects described, so as to communicate all the information and pleasure which might be received from an actual survey of the objects. The great art in composing poetry of this kind is not to specify every minute particular, but to select the most striking and picturesque circumstances, which will make the deepest impression on the mind of the beholder. Mostly *poetry* abounds in description, but if it has some other marked prominent characteristic, *it* may not be arranged under this class or division.

### AMERICAN WINTER.

WHEN doubling clouds the wintry skies deform,  
And, wrapt in vapor, comes the roaring storm;  
With snows surcharged, from tops of mountains sails,  
Loads leafless trees, and fills the whiten'd vales,  
When Desolation strips the faded plains,  
Then tyrant Death o'er vegetation reigns;

The birds of heaven to other climes repair,  
 And deepening glooms invade the turbid air—  
 Nor then, unjoyous, winter's rigors come,  
 But find them happy and content with home;  
 Their granaries fill'd—the task of culture past,  
 Warm at their fire, they hear the howling blast,  
 While pattering rain and snow, or driving sleet,  
 Rave idly loud, and at their window beat;  
 Safe from rage, regardless of its roar,  
 In vain the tempest rattles at the door.  
 'Tis then the time from hoarding cribs to feed  
 The ox laborious, and the noble steed;  
 'Tis then the time to tend the bleating fold,  
 To strew the litter, and to fence from cold.  
 The cattle fed, the fuel piled within,  
 At setting day the blissful hours begin.  
 'Tis then, the sole owner of his little cot,  
 The farmer feels his independent lot;  
 Hears, with the crackling blaze that lights the wall,  
 The voice of gladness and of nature call;  
 Behold his children play, their mother smile,  
 And taste with them the fruit of summer's toil.  
 From stormy heavens the mantling clouds unrolled,  
 The sky is bright, the air serenely cold.  
 The keen north-west, that heaps the drifted snows,  
 For months entire o'er frozen regions blows;  
 Man braves his blast; his gelid breath inhales,  
 And feels more vigorous as the frost prevails.

*D. Humphreys.*

#### THE RELIGIOUS COTTAGE.

SEE'ST thou yon lonely cottage in the grove,  
 With little garden neatly planned before,  
 Its roof deep shaded by the elms above,  
 Moss-grown, and decked with velvet verdure o'er?  
 Go lift the willing latch—the scene explore—  
 Sweet peace, and love, and joy, thou there shalt find;  
 For there Religion dwells; whose sacred lore  
 Leaves the proud wisdom of the world behind,  
 And pours a heavenly ray on every humble mind.

WHEN the bright morning gilds the eastern skies,  
 Up springs the peasant from his calm repose;  
 Forth to honest toil he cheerful hies,  
 And tastes the sweets of nature as he goes—

But first, of Sharon's fairest, sweetest rose,  
He breathes the fragrance, and pours forth the praise;  
Looks to the source whence every blessing flows,  
Ponders the page which heavenly truth conveys,  
And to its Author's hand commits his future ways.

NOR yet in solitude his prayers ascend;  
His faithful partner and their blooming train,  
The precious word, with reverent minds, attend,  
The heaven-directed path of life to gain.  
Their voices mingle in the grateful strain —  
The lay of love and joy together sing,  
To Him whose bounty clothes the smiling plain,  
Who spreads the bounties of the blooming spring,  
And tunes the warbling throats that make the valleys ring.  
*D. Huntington.*

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DIDACTIC POETRY gives precepts for the regulation of moral conduct ; adapted to teach ; containing doctrines, precepts, principles, rules, etc., of some art, science, or other branch of knowledge, intended to instruct the reader's mind, and improve it in knowledge, wisdom, and in virtue.

#### CLING TO THY MOTHER.

CLING to thy mother; for she was the first  
To know thy being, and to feel thy life;  
The hope of thee through many a pang she nurst;  
And when, 'midst anguish like the parting strife,  
Her babe was in her arms, the agony  
Was all forgot, for bliss of loving thee.

BE gentle to thy mother; long she bore  
Thine infant fretfulness and silly youth;  
Nor rudely scorn the faithful voice that o'er  
Thy cradle prayed, and taught thy lisping truth.  
Yes, she is old; yet on thine adult brow  
She looks, and claims thee as her child e'en now.

UPHOLD thy mother; close to her warm heart  
 She carried, fed thee, lulled thee to thy rest;  
 Then taught thy tottering limbs their untried art,  
 Exulting in the fledgling from her nest:  
 And, now her steps are feeble, be her stay,  
 Whose strength was thine in thy most feeble day.

CHERISH thy mother; brief perchance the time  
 May be that she will claim the care she gave;  
 Past are her hopes of youth, her harvest prime  
 Of joy on earth; her friends are in the grave:  
 But for her children, she could lay her head  
 Gladly to rest among her precious dead.

BE tender with thy mother; words unkind,  
 Or light neglect from thee, will give a pang  
 To that fond bosom, where thou art enshrined  
 In love unutterable, more than fang  
 Of venom'd serpent. Wound not that strong trust,  
 As thou wouldst hope for peace when she is dust.

O MOTHER mine! God grant I ne'er forget,  
 Whatever be my grief, or what my joy,  
 The unmeasured, unextinguishable debt  
 I owe thy love; but make my sweet employ,  
 Ever through thy remaining days to be  
 To thee as faithful, as thou wert to me.

George W. Bethune.

DRAMATIC POETRY is a *poem* or composition as a picture representing human life, actions, manners, etc., founded on a regular plot or story, generally intended to be favorable to virtue, by presenting that which is criminal to detestation and punishment, and that which is ridiculous to laughter and contempt.

A *drama* is generally fitted to be represented by action on the stage, etc.



## A SCENE FROM HADAD.

*Tamar.* I SHUDDER,  
Lest some dark Minister be near us now.

*Hadad.* You wrong them. They are bright Intelligences,  
Robbed of some native splendor, and cast down,  
'Tis true, from heaven; but not deformed and foul,  
Revengeful, malice-working fiends, as fools  
Suppose. They dwell, like princes, in the clouds;  
Sun their bright pinions in the middle sky;  
Or arch their palaces beneath the hills,  
With stones inestimable studded so,  
That sun or stars were useless there.

*Tam.* Good heavens!

*Had.* He bade me look on rugged Caucasus,  
Crag piled on crag beyond the utmost ken,  
Naked, and wild, as if creation's ruins  
Were heaped in one immeasurable chain  
Of barren mountains, beaten by the storms  
Of everlasting winter. But within  
Are glorious palaces, and domes of light,  
Irradiate halls, and colonnades,  
Vaults set with gems, the purchase of a crown,  
Blazing with lustre past the noon-tide beam,  
Or, with a milder beauty, mimicking  
The mystic signs of changeful Mazzaroth.

*Tam.* Unheard of splendor!

*Had.* There they dwell, and muse,  
And wander; beings beautiful, immortal,  
Minds vast as heaven, capacious as the sky,  
Whose thoughts connect past, present, and to come,  
And glow with light intense, imperishable.  
Thus, in the sparry chambers of the sea  
And air-pavilions, rainbow tabernacles,  
They study Nature's secrets, and enjoy  
No poor dominion.

*Tam.* Are they beautiful,  
And powerful far beyond the human race?

*Had.* Man's feeble heart cannot conceive it. When  
The sage described them, fiery eloquence  
Flowed from his lips, his bosom heaved, his eyes  
Grew bright and mystical; moved by the theme,  
Like one who feels a deity within.

*Tam.* Wondrous!—What intercourse have they with men?

*Had.* Sometimes they deign to intermix with man,  
But oft with woman.

*Tam.* Hah! with woman?

*Had.* She  
Attracts them with her gentler virtues, soft,  
And beautiful, and heavenly, like themselves.  
They have been known to love her with a passion  
Stronger than human.

*Tam.* That surpasses all  
You yet have told me.

*Had.* This the sage affirms,  
And Moses, darkly.

*Tam.* How do they appear?  
How manifest their love?

*Had.* Sometimes 'tis spiritual, signified  
By beatific dreams, or more distinct  
And glorious apparition.—They have stooped  
To animate a human form, and love  
Like mortals.

*Tam.* Frightful to be so beloved!  
Who could endure the horrid thought!—What makes  
Thy cold hand tremble? or is't mine  
That feels so deathly?

*Had.* Dark imaginations haunt me  
When I recall the dreadful interview.

*Tam.* O, tell them not—I would not hear them.

*Had.* But why condemn a Spirit's love? so high,  
So glorious, if he haply deigned?—

*Tam.* Forswear  
My Maker! love a Demon!

*Had.* N—O, no—  
My thoughts but wandered—Oft, alas! they wander.

*Tam.* Why dost thou speak so sadly now?—and lo!  
Thine eyes are fixed again upon Arcturus.  
Thus ever, when thy drooping spirits ebb,  
Thou gazest on that star. Hath it the power  
To cause or cure the melancholy mood?—

[*He appears lost in thought.*]

Tell me, ascrib'st thou influence to the stars?

*Had.* (*starting.*) The stars! What know'st thou of the  
stars?

*Tam.* I know that they were made to rule the night.

*Had.* Like palace lamps! thou echoest well thy grandsire.  
Woman! the stars are living, glorious,  
Amazing, infinite!

*Tam.* Speak not so wildly.—

I know them numberless, resplendent, set  
As symbols of the countless, countless years  
That make eternity.

*Had.* Eternity!—

Oh! mighty, glorious, miserable thought!—  
Had ye endured like those great sufferers,  
Like them, seen ages, myriad ages roll;  
Could ye but look into the void abyss  
With eyes experienced, unobscured by torments,—  
Then mightst thou name it, name it feelingly.

*Tam.* What ails thee, Hadad?—draw me not so close.

*Had.* Tamar! I need thy love—more than thy love—

*Tam.* Thy cheek is wet with tears. Nay, let us part—  
'Tis late—I cannot, must not linger.

[*Breaks from him, and exit.*]

*Had.* Loved and abhorred!—Still, still accursed!—

[*He paces, twice or thrice, up and down with  
passionate gestures; then turns his face to  
the sky, and stands a moment in silence.*]

—Oh! where,

In the illimitable space, in what  
Profound of untried misery, when all  
His worlds, his rolling orbs of light, that fill  
With life and beauty yonder infinite,  
Their radiant journey run, for ever set,  
Where, where, in what abyss shall I be groaning?

[*Exit.*] HILLHOUSE.

ELEGIAC POETRY is a *Poem* without any affected elegancies,—of a mournful or plaintive character; a funeral song; a poem or song expressive of sorrow and lamentation, etc.

#### DEATH OF THE FIRST BORN.

YOUNG mother, he is gone!

His dimpled cheek no more will touch thy breast;

No more the music-tone

Float from his lips, to thine all fondly pressed;

His smile and happy laugh are lost to thee;

Earth must his mother and his pillow be.

AND from thy yearning heart,  
Whose inmost core was warm with love for him,  
A gladness must depart,  
And those kind eyes with many tears be dim;  
While lonely memories, an unceasing train,  
Will turn the raptures of the past to pain.

YET, mourner, while the day  
Rolls like the darkness of a funeral by,  
And hope forbids one ray  
To stream athwart the great discolored sky,  
There breaks upon thy sorrow's evening gloom  
A trembling lustre from beyond the tomb.

'Tis from the better land!  
There, bathed in radiance that around them springs,  
Thy loved one's wings expand;  
As with the choiring cherubim he sings,  
And all the glory of that God can see,  
Who said, on earth, to children, "Come to me."

MOTHER, thy child is bless'd;  
And though his presence may be lost to thee,  
And vacant leave thy breast,  
And miss'd, a sweet load from thy parent knee;  
Though tones familiar from thine ear have pass'd,  
Thou'lt meet thy first born with his LORD at last.—*Clark.*

#### LINES ON THE DEATH OF DR. SEWALL.

Lo, here a man, redem'd by Jesus' blood,  
A sinner once, but now a saint with God;  
Behold, ye rich, ye poor, ye fools, ye wise,  
Nor let his monument your heart surprise.  
He sought the paths of piety and truth,  
By these made happy from his early youth!  
In blooming years that grace divine he felt  
Which rescues sinners from the chains of guilt.  
Mourn him, ye indignant, whom he has fed,  
And henceforth seek, like him, for living bread—  
E'en Christ, the bread descending from above,  
And ask an interest in his saving love.  
Mourn him, ye youth, to whom he oft has told  
God's gracious wonders from the times of old.  
I, too, have cause this mighty loss to mourn,  
For he, my monitor, will not return.  
O when shall we to his blest state arrive?  
When the same graces in our bosoms thrive.—*Wheatley.*

EPIC or HEROIC Poetry is a *poem* containing a brave or daring narrative—rehearsing some illustrious enterprise, describing, in an elevated style, some great and important actions or events of some leading characters or illustrious personages, real or fictitious, or both;—also representing some single action, or series of actions and events, usually the achievements, exploits, and termination of some distinguished *hero*;—intended to stimulate the morals, and affect the mind with the love of virtue. The *matter* of the poem includes the actions, fables, incidents, episodes, characters, morals, and machinery. The *form* includes the manner of narration, the discourse introduced, descriptions, sentiments, style, versification, figures, and other ornaments. The end is to improve the morals, and to inspire a love of virtue, bravery, and illustrious actions, etc.

#### THE DEATH OF WARREN.

WHEN the war-cry of Liberty rang through the land,  
To arms sprang our fathers the foe to withstand;  
On old Bunker Hill their entrenchments they rear,  
When the army is joined by a young volunteer.  
'Tempt not death!' cried his friends; but he bade them  
good-bye,  
Saying, 'O! it is sweet for our country to die!'

THE tempest of battle now rages and swells,  
'Mid the thunder of cannon, the pealing of bells;  
And a light, not of battle, illumines yonder spire—  
Scene of woe and destruction;—'tis Charlestown on fire!  
The young volunteer heedeth not the sad cry,  
But murmurs, 'Tis sweet for our country to die!'

WITH trumpets and banners the foe draweth near:  
A volley of musketry checks their career!



With the dead and the dying the hill-side is strown,  
And the shout through our lines is, 'The day is our own!'  
'Not yet,' cries the young volunteer, 'do they fly!  
Stand firm!—it is sweet for our country to die!'

Now our powder is spent, and they rally again ;--  
'Retreat!' says our chief, 'since unarmed we remain!'  
But the young volunteer lingers yet on the field,  
Reluctant to fly, and disdaining to yield.  
A shot! Ah! he falls! but his life's latest sigh  
Is, 'Tis sweet, O, 'tis sweet for our country to die!'

AND thus WARREN fell! Happy death! noble fall!  
To perish for country at Liberty's call!  
Should the flag of invasion profane evermore  
The blue of our seas or the green of our shore,  
May the hearts of our people reëcho that cry,—  
'Tis sweet, O, 'tis sweet for our country to die!'—*Sargent.*

#### ON LAYING THE CORNER STONE OF THE BUNKER HILL MONUMENT.

O, is not this a holy spot?  
'Tis the high place of Freedom's birth!  
God of our fathers! is it not  
The holiest spot of all the earth?

QUENCHED is thy flame on Horeb's side;  
The robber roams o'er Sinai now;  
And those old men, thy seers, abide  
No more on Zion's mournful brow.

BUT on *this* hill thou, Lord, hast dwelt,  
Since round its head the war-cloud curled,  
And wrapped our fathers, where they knelt  
In prayer and battle for a world.

HERE sleeps their dust: 'tis holy ground:  
And we, the children of the brave,  
From the four winds are gathered round,  
To lay our offering on their grave.

FREE as the winds around us blow,  
Free as the waves below us spread,  
We rear a pile, that long shall throw  
Its shadow on their sacred bed.

But on their deeds no shade shall fall,  
While o'er their couch thy sun shall flame:  
Thine ear was bowed to hear their call,  
And thy right hand shall guard their fame.  
*Pierpont.*

DEATH OF LIEUT. HENRY CLAY, AT BUENA VISTA.

Most nobly he stood in the midst of the fight,  
With the flag of the west waving o'er him;  
Its star-spangled folds were the pride of his sight  
With the foes of his country before him.  
Where the battle was fierce o'er the rugged ravine,  
He thought not once of pause or surrender;  
But the foremost and first of his ranks he was seen,  
The nation's unshrinking defender.

At wild Buena Vista the foe he had met,  
To contend for his country and glory;  
And twice o'er the fight, ere the red sun was set,  
He had fell on the battle field gory.  
'O, give to my father my weapons,' he cried;  
'I have used them as duty commanded—  
'Press ye on to the fight,' he repeated, and died,  
As his soul for his country expanded.

THEY buried him there on the field of the fray,  
With the funeral guns o'er him booming,  
To sleep till conducted in silence away,  
Where the soil of Kentucky was blooming.  
They mourn'd for the fallen at Ashland's retreat,  
On the joyless return of the morrow;  
And the heart of the nation in unison beat  
With the throbblings of filial sorrow.

His relics they bore from their war-crimson'd bed,  
That his bones might his birth-sod encumber;  
And many a tear for the hero was shed  
O'er the last hallow'd place of his slumber.  
An 'army of friends form'd his burial train,  
And with funeral garlands they crown'd him;  
And they laid him to rest, and they let him remain  
With the flag of his country around him.—*T. G. Spear.*

LYRIC POETRY embraces every variety of poetic composition that may be sung to the Lyre, Organ, etc. Such as songs composed on religious subjects—moral and philosophical odes, referring chiefly to virtue, friendship, and humanity—heroic odes, celebrating the actions, etc., of heroes and great men—festive and amorous odes, merely designed for pleasure, amusement, etc.

## TO MY WIFE.

WHEN on thy bosom I recline,  
Enraptured still to call thee mine,  
To call thee mine for life,  
I glory in the sacred ties,  
Which modern wits and fools despise,  
Of husband and of wife.

ONE mutual flame inspires our bliss;  
The tender look, the melting kiss,  
Even years have not destroyed;  
Some sweet sensation, ever new,  
Springs up and proves the maxim true,  
That love can ne'er be cloy'd.

HAVE I a wish?—'tis all for thee.  
Hast thou a wish?—'tis all for me.  
So soft our moments move,  
That angels look with ardent gaze,  
Well pleased to see our happy days,  
And bid us live—and love.

IF cares arise—and cares will come—  
Thy bosom is my softest home,  
I'll lull me there to rest;  
And is there aught disturbs my fair?  
I'll bid her sigh out every care,  
And lose it in my breast.

HAVE I a wish?—'tis all her own;  
 All hers and mine are roll'd in one—  
 Our hearts are so entwined,  
 That, like the ivy round the tree,  
 Bound up in closest amity,  
 'Tis death to be disjoin'd.—*Lindley Murray.*

HEBREW MELODY.—*Jeremiah x. 17.*

FROM the hall of our fathers in anguish we fled,  
 Nor again will its marble re-echo our tread,  
 For the breath of the Siroc has blasted our name,  
 And the frown of Jehovah has crushed us in shame.

HIS robe was the whirlwind, his voice was the thunder,  
 And earth, at his footstep, was riven asunder;  
 The mantle of midnight had shrouded the sky,  
 But we knew where He stood by the flash of His eye.

O Judah! how long must thy weary ones weep,  
 Far, far from the land where their forefathers sleep;  
 How long ere the glory that brightened the mountain  
 Will welcome the exile to Siloa's fountain?

*Mrs. J. C. Brooks.*

SONG OF THE PILGRIMS.

THE breeze has swelled the whitening sail,  
 The blue waves curl beneath the gale,  
 And, bounding with the wave and wind,  
 We leave Old England's shores behind—  
 Leave behind our native shore,  
 Homes, and all we loved before.

THE deep may dash, the winds may blow,  
 The storm spread out its wings of wo,  
 Till sailors' eyes can see a shroud  
 Hung in the folds of every cloud;  
 Still, as long as life shall last,  
 From that shore we'll speed us fast.

FOR we would rather never be,  
 Than dwell where mind cannot be free,  
 But bows beneath a despot's rod,  
 Even where it seeks to worship God.  
 Blasts of heaven, onward sweep!  
 Bear us o'er the troubled deep!

O, see what wonders meet our eyes!  
 Another land, and other skies!  
 Columbian hills have met our view!  
 Adieu! Old England's shores, adieu!  
     Here, at length, our feet shall rest,  
     Hearts be free, and homes be blessed.

As long as yonder firs shall spread  
 Their green arm's o'er the mountain's head,—  
 As long as yonder cliffs shall stand,  
 Where join the ocean and the land,—  
     Shall those cliffs and mountains be  
     Proud retreats for liberty.

Now to the King of king we'll raise  
 The pæan loud of sacred praise;  
 More loud than sounds the swelling breeze,  
 More loud than speak the rolling seas!  
     Happier lands have met our view!  
     England's shores, adieu! adieu!—*T. C. Upham.*

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PASTORAL POETRY was formerly a *poem* describing the *life* and *manners* of Shepherds; but it now embraces all *poetry* in which the scenes and objects of rural life are celebrated or described by painting the *beauty*, *innocence*, *order*, *sublimity*, *simplicity*, *tranquility*, etc., of nature—and human life spent in the midst of these scenes, the persons possessing *happiness*, *health*, *innocence*, *sensibility*, etc., undisturbed by anxieties and cares. It sometimes assumes the form of a simple *song*, *ballad*, etc.

#### LIFE IN THE WEST.

Ho! brothers—come hither and list to my story—  
 Merry and brief will the narrative be:  
 Here, like a monarch, I reign in my glory—  
     Master am I, boys, of all that I see.



Where once frown'd a forest a garden is smiling—  
 The meadow and moorland are marshes no more;  
 And there curls the smoke of my cottage, beguiling  
 The children who cluster like grapes at the door.  
 Then enter, boys; cheerly, boys, enter and rest,  
 The land of the heart is the land of the west.  
 Oho, boys!—oho, boys!—oho!

TALK not of the town, boys—give me the broad prairie,  
 Where man like the wind roams impulsive and free;  
 Behold how its beautiful colors all vary,  
 Like those of the clouds, or the deep-rolling sea.  
 A life in the woods, boys, is even as changing;  
 With proud independence we season our cheer,  
 And those who the world are for happiness ranging  
 Won't find it all, if they don't find it here.  
 Then enter, boys; cheerly, boys, enter and rest;  
 I'll show you the life, boys, we live in the west.  
 Oho, boys!—oho, boys!—oho!

HERE, brothers, secure from all turmoil and danger,  
 We reap what we sow, for the soil is our own;  
 We spread hospitality's board for the stranger,  
 And care not a fig for the king on his throne.  
 We never know want, for we live by our labor,  
 And in it contentment and happiness find;  
 We do what we can for a friend or a neighbor,  
 And die, boys, in peace and good-will to mankind.  
 Then enter, boys!—cheerly, boys, enter and rest;  
 You know how we live, boys, and die in the west!  
 Oho, boys!—oho, boys!—oho!—*G. P. Morris.*

#### SUMMER EVENING AT A DISTANCE FROM THE CITY.

AND now the city smoke begins to rise,  
 And spread its volume o'er the misty sea;  
 From school dismissed, the barefoot urchin hies  
 To drive the cattle from the upland lea;  
 With gentle pace we cross the polished beach,  
 And the sun sets as we our mansion reach.  
 THEN come the social joys of summer eve,  
 The pleasant walk along the river-side,  
 What time their task the weary boatmen leave,  
 And little fishes from the silver tide,  
 Elate with joy, leap in successive springs,  
 And spread the wavelets in diverging rings.

HIGH overhead the stripe-winged nighthawk soars,  
 With loud responses to his distant love;  
 And while the air for insects he explores,  
 In frequent swoop descending from above,  
 Startles, with whizzing sound, the fearful wight,  
 Who wanders lonely in the silent night.

AROUND our heads the bat, on leathern wings,  
 In airy circles wheels his sudden flight;  
 The whippowil, in distant forest, sings  
 Her loud, unvaried song; and o'er the night  
 The boding owl, upon the evening gale,  
 Sends foth her wild and melancholy wail.

THE first sweet hour of gentle evening flies  
 On downy pinions to eternal rest;  
 Along the vale the balmy breezes rise,  
 Fanning the languid boughs; while in the west  
 The last faint streaks of daylight die away,  
 And nihgt and silence close the summer day.—*Lewis.*

SATIRES or Satirical Poems are compositions of Poetry in which folly, vice, and wickedness are exposed with severity, by holding them up to the view in a jocosé or ludicrous light, with contempt, etc.

#### COURTSHIP.

FAIREST of earth! if thou wilt hear my vow,  
 Lo! at thy feet I swear to love thee ever;  
 And by this kiss upon thy radiant brow,  
 Promise affection which no time shall sever;  
 And love which e'er shall burn as bright as now,  
 To be extinguished—never, dearest, never!  
 Wilt thou that naughty, fluttering heart resign?  
 CATHERINE! my own sweet Kate! wilt thou be mine?  
 Thou shalt have pearls to deck thy raven hair—  
 Thou shalt have all this world of ours can bring;  
 And we will live in solitude, nor care  
 For aught save for each other. We will fling  
 Away all sorrow—Eden shall be there!  
 And thou shalt be my queen, and I thy king!  
 Still coy, and still reluctant? Sweetheart say,  
 When shall we monarchs be? and which the day?

## MATRIMONY.

Now Mrs. Pringle, once for all, I say  
 I will not such extravagance allow!  
 Bills upon bills, and larger every day,  
 Enough to drive a man to drink, I vow!  
 Bonnets, gloves, frippery and trash—nay, nay,  
 Tears, Mrs. Pringle, will not gull me now—  
 I say I won't allow ten dollars a week;  
 I can't afford it, madam, do not speak!  
 In wedding you I thought I had a treasure;  
 I find myself most seriously mistaken!  
 You rise at ten, then spend the day in pleasure;—  
 In fact, my confidence is slightly shaken.  
 Ha! what's that uproar? This, ma'am, is my leisure;  
 Sufficient noise the slumbering dead to waken!  
 I seek retirement, and I find—a riot;  
 Confound those children, but I'll make them quiet!  
*J. Parton.*

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SONNETS are short Poetic compositions; a short poem consisting of fourteen lines, two stanzas of four verses each and two of three each, the termination of the lines being mostly adjusted to six varieties of rhyme.

## THE TIMES.

Inaction now is crime. The old earth reels 1  
 Inebriate with guilt; and Vice grown bold, 2  
 Laughs Innocence to scorn. The thirst for gold 2  
 Hath made men demons, till the heart that feels. 1  
 The impulse of impartial love, nor kneels 1  
 In worship foul to Mammon, is contemn'd. 3  
 He who hath kept his purer faith, and stemm'd 3  
 Corruption's tide, and from the ruffian heels 1  
 Of impious trampling rescued peril'd right, 4  
 Is call'd fanatic, and with scoffs and jeers 5  
 Maliciously assail'd. The poor man's tears 5  
 Are unregarded; the oppressor's might 4  
 Revered as law; and he whose righteous way 6  
 Departs from evil, makes himself a prey. 6  
*W. H. Burleigh.*

## THE WIFE.

All day, like some sweet bird, content to sing  
 In its small cage, she moveth to and fro—  
 And ever and anon will upward spring  
 To her sweet lips, fresh from the fount below,  
 The murmured melody of pleasant thought,  
 Unconscious uttered, gentle-toned and low.  
 Light household duties, evermore inwrought  
 With placid fancies of one trusting heart  
 That lives but in her smile, and turns  
 From life's cold seeming and the busy mart,  
 With tenderness, that heavenward ever yearns  
 To be refreshed where one pure altar burns.  
 Shut out from hence the mockery of life,  
 Thus liveth she content, the meek, fond, trusting wife.

## RELIGION.

Alone, yet not alone, the heart doth brood  
 With a sad fondness o'er its hidden grief;  
 Broods with a miser's joy, wherein relief  
 Comes with a semblance of its own quaint mood.  
 How many hearts this point of life have passed!  
 And some a train of light behind have cast,  
 To show what hath been, and what may be;  
 That thus have suffered all the wise and good,  
 Thus wept and prayed, thus struggled and were free.  
 So doth the pilot trackless through the deep,  
 Unswerving by the stars his reckoning keep;  
 He moves a highway not untried before,  
 And thence he courage gains, and joy doth reap,  
 Unfaltering lays his course, and leaves behind the shore.  
*Elizabeth Oakes Smith.*

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SPIRITUAL SONGS AND PSALMS are sacred *poems*, composed by the direction of the Holy Spirit, to be sung in joy with thanksgiving; as that sung by Moses and the Israelites after escaping the danger of the Arabian Gulf and of Pharoah; or of lamentation, as that of David over Saul and Jonathan, etc. The word *Hymn* or *Hum* primarily expressed the *tune* in singing a song or Psalm,

but it is now used for the *ode* or *poem*. A Psalm is a sacred *song* or *poem*; a song composed, by the direction of the Holy Ghost, on a divine subject, and in praise of God. The most remarkable Psalms are those composed by David and other *inspired* Jewish saints; a collection of one hundred and fifty constitutes a book in the Old Testament, called "THE BOOK OF PSALMS."

The word Psalm is applied to compositions of modern Poets, being versifications of the Scriptural Psalms, for the use of the Church, they having lost their poetic measure by translation; among these are "The Psalms in Metre," (by Roush and others). Some are called by the names of the Poets; as, The Psalms of Brady and Tate, of Watts, etc.

#### A SPIRITUAL SONG OR PSALMS.

##### PSALM CXIV. IN METER.

WHEN Isr'el out of Egypt went  
and did his dwelling change,  
When Jacob's house went out from  
those

that were of language strange;

2 He Judah did his sanctuary,  
his kingdom Isr'el, make,

3 The sea it saw, and quickly fled,  
Jordan was driven back.

4 Like rams the mountains, and like  
the hills skipp'd to and fro. [lambs

5 O sea, why fled'st thou! Jordan,  
why wast thou driven so? [back

6 Ye mountains great, wherefore was  
that ye did skip like rams? [it  
And wherefore was it, little hills,  
that ye did leap like lambs?

7 O at the presence of the Lord,  
earth, tremble thou for fear,  
While as the presence of the God  
of Jacob doth appear:

8 Who from the hard and stony rock  
did standing water bring;  
And by his power did turn the flint  
into a water spring.

##### WATTS PSALM CXIV.

WHEN Israel, freed from Pharaoh's  
hand,

Left the proud Tyrant and his land,  
The tribes with cheerful homage  
own

Their king, and Judah was his  
throne.

2 Across the deep their journey lay:  
The deep divides to make them  
way.

Jordan beheld their march, and fled  
With backward current to his head.

3 The mountains shook like frightened  
sheep,

Like lambs the little hillocks leap;  
Not Sinai on her base could stand.  
Conscious of sovereign power at  
hand.

4 What power could the deep divide?  
Make Jordan backward roll his tide?  
Why did ye leap, ye little hills?  
And whence the dread that Sinai  
feels?

5 Let every mountain, every flood  
Retire and know the approaching  
God,

The King of Israel see him here:  
Tremble, thou earth; adore and fear;

6 He thunders and all nature  
mourns,

The rock to standing pools He turns.  
Flints spring with fountains at his  
word,

And fires and seas confess the Lord.



PSALM CXV.

Nor unto us, Lord, not to us,  
 but do thou glory take  
 Unto thy name, ev'n for thy truth,  
 and for thy mercy's sake.

2. O wherefore should the heathen  
 say,  
 Where is their God now gone?  
 3 But our God in the heaven is  
 what pleas'd him he hath done.

4 Their idols silver are and gold  
 the work of men's hands they be.  
 5 Mouths have they, but they do not  
 and eyes, but do not see. [speak;  
 6 Ears have they, but they do not  
 noses, but savor not: [hear;  
 7 Hands, feet, but handle not, nor  
 walk;  
 nor speak they through their  
 throat.

8 Like them their makers are, and  
 on them their trust that build. [all  
 9 O Isr'el, trust thou in the Lord:  
 he is their help and shield.  
 10 O Aaron's house, trust in the  
 their help and shield is he. [Lord,  
 11 Ye that fear God, trust in the  
 Lord;  
 their help and shield he'll be.

12 The Lord of us hath mindful been  
 and he will bless us still,  
 He will the house of Isr'el bless,  
 bless Aaron's house he will.  
 13 Both small and great that fear the  
 he will them surely bless. [Lord,  
 14 The Lord will you, you and your  
 seed,  
 aye more and more increase.

15 O blessed are ye of the Lord  
 who made the earth and heav'n.  
 16 The heav'n, ev'n heav'ns are  
 God's, but he  
 earth to men's sons hath giv'n.  
 17 The dead, nor who to silence go,  
 God's praise do not record.  
 18 But henceforth we for ever will  
 bless God. Praise ye the Lord.

PSALM CXV.—Part first.

Nor to ourselves, who are but dust,  
 Not to ourselves is glory due,  
 Eternal God, thou only just,  
 Thou only gracious, wise, and true.

2 Display to earth thy dreadful  
 name;  
 Why should a heathen's haughty  
 tongue  
 Insult us, and, to raise our shame,  
 Say, "Where's the God you've  
 served so long?"

3 The God we serve maintains his  
 throne  
 Above the clouds, beyond the skies;  
 Through all the earth his will is  
 done;  
 He knows our groans, He hears our  
 cries.

4 But the vain idols they adore  
 Are senseless shapes of stone and  
 wood:  
 At best a mass of glittering ore,  
 A silver saint, or golden god.

5 With eyes and ears they carve  
 the head;  
 Deaf are their ears, their eyes are  
 blind:  
 In vain are costly offerings made,  
 And vows are scattered in the wind.

6 Their feet were never made to  
 move,  
 Nor hands to save when mortals  
 pray;  
 Mortals that pay them fear or love,  
 Seem to be blind and deaf as they.

7 O Israel, make the Lord thy hope,  
 Thy help, thy refuge, and thy rest;  
 The Lord shall build thy ruins up,  
 And bless the people and the priest.

8 The dead no more can speak thy  
 praise,  
 They dwell in silence in the grave;  
 But we shall live to sing thy grace,  
 And tell the world thy power to  
 save.

BLANK VERSE is a bold, noble, and disencumbered species of versification, possessing great advantages over rhyme, which forces a full close upon the ear at the end of every couplet, etc. Blank verse is free from this, allowing the lines to run into each other; suiting it particularly to subjects of dignity and force, which demand more free and stately numbers than rhyme.

#### SOLITUDE.

DEEP solitude I sought. There was a dell  
Where woven shades shut out the eye of day,  
While, towering near, the rugged mountains made  
Dark back-ground 'gainst the sky. Thither I went,  
And bade my spirit drink that lonely draught,  
For which it long had languished 'mid the strife  
And fever of the world. I thought to be  
There without witness. But the violet's eye  
Looked up upon me,—the fresh wild-rose smiled,  
And the young pendent vine-flower kissed my cheek,  
And there were voices too. The garrulous brook,  
Untiring, to the patient pebbles told  
Its history;—up came the singing breeze,  
And the broad leaves of the cool poplar spake  
Responsive, every one. Even busy life  
Woke in that dell. The tireless spider threw  
From spray to spray her silver-tissued snare.  
The wary ant, whose curving pincers pierced  
The treasured grain, toiled toward her citadel.  
To the sweet hive went forth the loaded bee,  
And from the wind-rocked nest, the mother-bird  
Sang to her nurslings.

YET I strangely thought  
To be *alone, and silent in thy realm,  
Spirit of life and love!* It might not be!  
There is no solitude in thy domains,  
Save what man makes, when, in his selfish breast,  
He locks his joys, and bars out others' grief.  
Thou hast not left thyself to Nature's round  
Without a witness. Trees, and flowers, and streams,  
Are social and benevolent; and he  
Who oft communeth in their language pure,  
Roaming among them at the cool of day,  
Shall find, like him Eden's garden dressed,  
His maker there, to teach his listening heart.—*Sigourney*

## PROMISCUOUS EXERCISES.

## INVOKING MUSES TO AMERICA.

'PIERIAN nymphs that haunt Sicilian plains,  
 And first inspired to sing in rural strains,  
 A western course has pleased you all along;  
 Greece, Rome, and Briton, flourished all in song.  
 Keep on your way, and spread a glorious fame;  
 Around the earth let all admire your name.  
 Choose in our plains or forests soft retreats;  
 For here the muses boast no ancient seats.  
 Here fertile fields and fishy streams abound;  
 Nothing is wanting but poetic ground.  
 Bring me that pipe with which ALEXIS charmed  
 The eastern world, and every bosom warm'd.  
 Our western climes shall henceforth own your power;  
 THETIS shall hear it from her wat'ry bower;  
 Even PHŒBUS listen as his chariot flies,  
 And smile propitious from his flaming skies.  
 'Haste, lovely nymphs! and quickly come away,  
 Our sylvan gods lament your long delay;  
 The stately oaks that dwell on Delaware,  
 Rear their tall heads to view you from afar;  
 The naids summon all their scaly crew,  
 And at Henlopen anxious wait for you.  
 Haste, lovely nymphs! and quickly reach our shore.  
 The impatient river heeds his tides no more,  
 Forsakes his banks, and where he joins the main,  
 Heaps waves on waves to usher in your train.  
 'But hark! they come! the dryads crowd the shore,  
 The waters rise, I hear the billows roar!  
 Hoarse Delaware the joyful tidings brings,  
 And all his swans, transported, clap their wings.  
 Our mountains ring with all their savage host—  
 Thrice welcome, lovely nymphs, to India's coast;  
 Not more Parnassian rocks Phœbus admire,  
 Nor Thracian mountains ORPHEUS tuneful lyre;  
 Not more sad lovers court the darkling note  
 Of Philomela's mournful warbling throat;  
 Not more the morning lark delight the swains,  
 Than you, sweet maids, our Pennsylvania plains!'

*Berkley.*

## THE LIFE OF GOD IN THE SOUL OF MAN.

COME, brother, turn with me from pining thought,  
And all those inward ills that sin has wrought;  
Come, send abroad a love for all who live.  
Canst guess what deep content, in turn, they give?  
Kind wishes and good deeds will render back  
More than thou e'er canst sum. Thou'lt nothing lack,  
But say, 'I'm full!'—Where does the stream begin?  
The source of outward joy lies deep within.

E'EN let it flow, and make the places glad  
Where dwell thy fellow men. Should'st thou be sad,  
And earth seem bare, and hours, once happy, press  
Upon thy thoughts, and make thy loneliness  
More lonely for the past, thou then shalt hear  
The music of those waters running near,  
And thy faint spirit drink the cooling stream,  
And thine eye gladden with the playing beam,  
That now, upon the water, dances, now  
Leaps up and dances in the hanging bough.

Is it not lovely? Tell me, where doth dwell  
The fay that wrought so beautiful a spell?  
In thine own bosom, brother, didst thou say?  
Then cherish as thine own so good a fay.

AND if, indeed, 'tis not the outward state,  
But temper of the soul, by which we rate  
Sadness or joy, then let thy bosom move  
With noble thoughts, and wake thee into love;  
Then let the feeling in thy breast be given  
To honest ends; this, sanctified by Heaven,  
And springing into life, new life imparts,  
Till thy frame beats as with a thousand hearts.

OUR sins our nobler faculties debase,  
And make the earth a spiritual waste  
Unto the soul's dimmed eye:—'tis man, not earth—  
'Tis thou, poor, self-starved soul, hast caused the dearth.  
The earth is full of life: the living Hand  
Touched it with life; and all its forms expand  
With principles of being made to suit  
Man's varied powers, and raise him from the brute.  
And shall the earth of higher ends be full?—  
Earth which thou tread'st!—and thy poor mind be dull?  
Thou talk of life, with half thy soul asleep!  
Thou 'living dead man,' let thy spirits leap

Forth to the day; and let the fresh air blow  
 Through thy soul's shut up mansion. Would'st thou know  
 Something of what is life, shake off this death;  
 Have thy soul feel the universal breath  
 With which all nature's quick! and learn to be  
 Sharer in all that thou dost touch or see.  
 Break from thy body's grasp thy spirit's trance;  
 Give thy soul air, thy faculties expanse:—  
 Love, joy,—e'en sorrow,—yield thyself to all!  
 They'll make thy freedom, man, and not thy thrall.  
 Knock off the shackles which thy spirit bind  
 To dust and sense, and set at large thy mind.  
 Then move in sympathy with God's great whole,  
 And be, like man at first, "A LIVING SOUL!"

\* \* \* \* \*

DEBASED by sin, and used to things of sense,  
 How shall man's spirit rise and travel hence,  
 Where lie the soul's pure regions, without bounds—  
 Where mind's at large—where passion ne'er confounds  
 Clear thought—where thought is sight—the far brings nigh,  
 Calls up the deep, and, now, calls down the high.

CAST off thy slough! Send thy low spirit forth  
 Up to the Infinite; then know thy worth.  
 With Infinite, be infinite; with Love, be love;  
 Angel, midst angel throngs that move above;  
 Ay, more than angel: nearer the great CAUSE  
 Through his redeeming power now read his laws—  
 Not with thy earthly mind, that half detects  
 Something of outward things by slow effects;  
 Viewing creative causes, learn to *know*  
 The hidden springs; nor *guess*, as here below,  
 Laws, purposes, relations, sympathies—  
 In errors vain.—Clear Truth's in yonder skies.

CREATURE all grandeur, son of truth and light,  
 Up from the dust! the last, great day is bright—  
 Bright on the holy mountain round the throne,  
 Bright where in borrowed light the far stars shone.  
 Look down! the depths are bright! and hear them cry,  
 'Light! light!'—look up! 'tis rushing down from high!  
 Regions on regions—far away they shine;  
 'Tis light ineffable, 'tis light divine!  
 'Immortal light, and life for evermore!'  
 Off through the deep is heard from shore to shore  
 Of rolling worlds—'Man, wake thee from the sod—  
 Wake thee from death—awake!—and live with God!'



## TO A STAR.

THOU brightly glittering star of even,  
 Thou gem upon the brow of heaven!  
 Oh! were this fluttering spirit free,  
 How quick 'twould spread its wings to thee!  
 How calmly, brightly, dost thou shine,  
 Like the pure lamp in virtue's shrine!  
 Sure the fair world which thou may'st boast  
 Was never ransomed, never lost.

THERE, beings pure as heaven's own air,  
 Their hopes, their joys, together share;  
 While hovering angels touch the string,  
 And seraphs spread the sheltering wing.

THERE, cloudless days and brilliant nights,  
 Illumed by heaven's refulgent lights;  
 There, seasons, years, unnoticed roll,  
 And unregretted by the soul.

THOU little sparkling star of even,  
 Thou gem upon an azure heaven!  
 How swiftly will I soar to thee,  
 When this imprisoned soul is free!—*L. M. Davidson.*

Written in her fifteenth year.

## SONG OF THE SHEPHERDS.

WHILE thus the shepherds watched the host of night,  
 O'er heaven's blue concave flashed a sudden light.  
 The unrolling glory spread its folds divine  
 O'er the green hills and vales of Palestine;  
 And lo! descending angels, hovering there,  
 Stretched their loose wings, and in the purple air  
 Hung o'er the sleepless guardians of the fold:  
 When that high anthem, clear, and strong, and bold,  
 On wavy paths of trembling ether ran:  
 'Glory to God—Benevolence to man—  
 Peace to the world:'—and in full concert came,  
 From silver tubes and harps of golden frame,  
 The loud and sweet response, whose choral strains  
 Lingered and languished on Judea's plains.  
 Yon living lamps, charmed from their chambers blue  
 By airs so heavenly, from the skies withdrew:  
 All?—all, but one, that hung and burned alone,  
 And with mild lustre over Bethlehem shone.  
 Chaldea's sages saw that orb afar  
 Glow unextinguished;—'twas Salvation's Star.—*Pierpont.*

## TO PNEUMA.

TEMPESTS their furious course may sweep  
 Swiftly o'er the troubled deep,  
 Darkness may lend her gloomy aid,  
 And wrap the groaning world in shade;  
 But man can show a darker hour,  
 And bend beneath a stronger power;—  
 There is a tempest of the SOUL,  
 A gloom where wilder billows roll!

THE howling wilderness may spread  
 Its pathless deserts, parched and dread,  
 Where not a blade of herbage blooms,  
 Nor yields the breeze its soft perfumes;  
 Where silence, death, and horror reign,  
 Unchecked, across the wide domain;—  
 There is a desert of the MIND  
 More hopeless, dreary, undefined!

THERE Sorrow, moody Discontent,  
 And gnawing Care, are wildly blent;  
 There Horror hangs her darkest clouds,  
 And the whole scene in gloom enshrouds;  
 A sickly ray is cast around,  
 Where nought but dreariness is found;  
 A feeling that may not be told,  
 Dark, rending, lonely, drear, and cold.

THE wildest ills that darken life  
 Are rapture to the bosom's strife;  
 The tempest in its blackest form,  
 Is beauty to the bosom's storm;  
 The ocean, lashed to fury loud,  
 Its high wave mingling with the cloud,  
 Is peaceful, sweet serenity  
 To passion's dark and boundless sea.

THERE sleeps no calm, there smiles no rest,  
 When storms are warring in the breast;  
 There is no moment of repose  
 In bosoms lashed by hidden woes;  
 The scorpion sting the fury rears,  
 And every trembling fibre tears;  
 The vulture preys with bloody beak  
 Upon the heart that can but break!—*J. W. Eastborn.*

## THE MARTYR.

Not yet, not yet the martyr dies. He sees  
His triumph on its way. He hears the crash  
Of the loud thunder round his enemies,  
And dim through tears of blood he sees it dash  
His dwelling and its idols. Joy to him!  
The Lord—the Lord hath spoken from the sky!  
The loftier glories on his eyeballs swim!  
He hears the trumpet of Eternity!  
Calling his spirit home—a clarion voice on high!

Yet, yet one moment linger! Who are they  
That sweep far off along the quivering air?  
It is God's bright, immortal company—  
The martyr pilgrim and his band are there!  
Shadows with golden crowns and sounding lyres,  
And the white royal robes are issuing out,  
And beckon upwards through the wreathing fires,  
The blazing pathway compassing about,  
With radiant heads unveiled, and anthem's joyful shout!

He sees, he hears! upon his dying gaze,  
Forth from the throng one bright-haired angel near,  
Stoops his red pinion through the mantling blaze—  
It is the Heaven-triumphing wanderer!  
Unlike the crowned idols of our race,  
Thou dost no earthly pomp about thee cast,  
Thou tireless sentinel of elder days!—  
Who, who to CONSCIENCE doth now bow at last,  
Old arbiter of Time—the present and the past!

Thou wast from God when the green earth was young,  
And man enchanted rovd amid its flowers,  
When faultless woman to his bosom clung,  
Or led him through her paradise of bowers;  
Where love's low whispers from the Garden rose,  
And both amid its bloom and beauty bent,  
In the long luxury of their first repose!  
When the whole earth was incense, and there went  
Perpetual praise from altars to the firmament.—*W. G. Clark.*

EARLY LOST, EARLY SAVED.

WITHIN her downy cradle, there lay a little child,  
And a group of hovering angels unseen upon her smiled;  
When a strife arose among them, a loving, holy strife,  
Which should shed the richest blessing over the newborn life.

ONE breathed upon her features, and the babe in beauty grew,  
With a cheek like morning's blushes, and an eye of azure hue;  
Till every one who saw her was thankful for the sight  
Of a face so sweet and radiant with ever fresh delight.

ANOTHER gave her accents, and a voice as musical  
As a spring-bird's joyous carol, or a rippling streamlet's fall,  
Till all who heard her laughing, or her words of childish grace,  
Loved as much to listen to her, as to look upon her face.

ANOTHER brought from heaven a clear and gentle mind,  
And within the lovely casket the precious gem enshrined;  
Till all who knew her wondered that God should be so good  
As to bless with such a spirit a world so cold and rude.

THUS did she grow in beauty, in melody, and truth,  
The budding of her childhood just opening into youth;  
And to our hearts yet dearer, every moment than before,  
She became, though we thought fondly heart could not love her more.

THEN out spoke another angel, nobler, brighter than the rest,  
As with strong arm, but tender, he caught her to his breast;  
'Ye have made her all too lovely for a child of mortal race,  
But no shade of human sorrow shall darken o'er her face:

'Ye have tuned to gladness only the accents of her tongue,  
And no wail of human anguish shall from her lips be wrung;  
Nor shall the soul that shineth so purely from within  
Her form of earth-born frailty, ever know a sense of sin.

'LULLED in my faithful bosom, I will bear her far away,  
Where there is no sin, nor anguish, nor sorrow, nor decay;  
And mine a boon more glorious than all your gifts shall be—  
Lo! I crown her happy spirit with immortality!'

THEN on his heart our darling yielded up her gentle breath,  
For the stronger, brighter angel, who loved her best, was DEATH!

*G. W. Bethune.*

## HAGAR IN THE WILDERNESS.

The morning broke. Light stole upon the clouds  
With a strange beauty. Earth received again  
Its garment of a thousand dyes; and leaves,  
And delicate blossoms, and the painted flowers,  
And everything that bendeth to the dew,  
And stirreth with the daylight, lifted up  
Its beauty to the breath of that sweet morn.

ALL things are dark to sorrow; and the light  
And loveliness, and fragrant air were sad  
To the dejected Hagar. The moist earth  
Was pouring odors from its spicy pores,  
And the young birds were singing as if life  
Were a new thing to them; but oh! it came  
Upon her heart like discord, and she felt  
How cruelly it tries a broken heart  
To see a mirth in anything it loves.  
She stood at Abraham's tent. Her lips were press'd  
Till the blood started; and the wandering veins  
Of her transparent forehead were swell'd out  
As if her pride would burst them. Her dark eye  
Was clear and tearless, and the light of heaven,  
Which made its language legible, shot back  
From her long lashes, as it had been flame.  
Her noble boy stood by her, with his hand  
Clasp'd in her own, and his round, delicate feet,  
Scarce train'd to balance on the tented floor,  
Sandall'd for journeying. He had look'd up,  
Into his mother's face until he caught  
The spirit there, and his young heart was swelling  
Beneath his dimpled bosom, and his form  
Straighten'd up proudly in his tiny wrath,  
As if his light proportions would have swell'd,  
Had they but matched his spirit, to the man.

WHY bends the patriarch as he cometh now  
Upon his staff so wearily? His beard  
Is low upon his breast, and his high brow,  
So written with the converse of his God,  
Beareth the swollen vein of agony.  
His lip is quivering, and his wonted step  
Of vigor is not there; and, though the morn  
Is passing fair and beautiful, he breathes  
Its freshness as it were a pestilence.  
Oh! man may bear with suffering: his heart



Is a strong thing, and godlike, in the grasp  
Of pain that wrings mortality; but tear  
One chord affection clings to—part one tie  
That binds him to a woman's delicate love—  
And his great spirit yieldeth like a reed.

HE gave to her the water and the bread,  
But spoke no word, and trusted not himself  
To look upon her face, but laid his hand  
In silent blessing on the fair-hair'd boy,  
And left her to her lot of loneliness.

SHOULD Hagar weep? May slighted woman turn,  
And, as a vine the oak hath shaken off,  
Bend lightly to her leaning trust again?  
O no! by all her loveliness—by all  
That makes life poetry and beauty, no!  
Make her a slave; steal from her rosy cheek  
By needless jealousies; let the last star  
Leave her a watcher by your couch of pain;  
Wrong her by petulance, suspicion, all  
That makes her cup a bitterness—yet give  
One evidence of love, and earth has not  
An emblem of devotedness like hers.  
But oh! estrange her once—it boots not how—  
By wrong or silence—anything that tells  
A change has come upon your tenderness—  
And there is not a feeling out of heaven  
Her pride o'er-mastereth not.

SHE went her way with a strong step and slow—  
Her press'd lip arch'd, and her clear eye undimm'd,  
As if it were a diamond, and her form  
Borne proudly up, as if her heart breathed through  
Her child kept on in silence, though she press'd  
His hand till it was pained; for he had caught,  
As I have said, her spirit, and the seed  
Of a stern nation had been breathed upon.

THE morning pass'd, and Asia's sun rode up  
In the clear heaven, and every beam was heat.  
The cattle of the hills were in the shade,  
And the bright plumage of the Orient lay  
On beating bosoms in her spicy trees.  
It was an hour of rest! but Hagar found  
No shelter in the wilderness, and on  
She kept her weary way, until the boy  
Hung down his head, and open'd his parch'd lips  
For water; but she could not give it him.

She laid him down beneath the sultry sky—  
For it was better than the close, hot breath  
Of the thick pines—and tried to comfort him;  
But he was sore athirst, and his blue eyes  
Were dim and bloodshot, and he could not know  
Why God denied him water in the wild.  
She sat a little longer, and he grew  
Ghastly and faint, as if he would have died.  
It was too much for her. She lifted him,  
And bore him further on, and laid his head  
Beneath the shadow of a desert shrub;  
And, shrouding up her face, she went away,  
And sat to watch, where he could see her not,  
Till he should die; and, watching him, she mourn'd:—

‘God stay thee in thine agony, my boy!  
I cannot see thee die; I cannot brook  
    Upon thy brow to look,  
And see death settle on my cradle joy.  
How have I drunk the light of thy blue eye!  
    And could I see thee die?’

‘I did not dream of this when thou wast straying,  
Like an unbound gazelle, among the flowers;  
    Or wiling the soft hours,  
By the rich gush of water-sources playing,  
Then sinking weary to thy smiling sleep  
    So beautiful and deep.

‘Oh no! and when I watched by thee the while,  
And saw thy bright lip curling in thy dream,  
    And thought of the dark stream  
In my own land of Egypt, the far Nile,  
How pray’d I that my father’s land might be  
    An heritage for thee!

‘AND now the grave for its cold breast hath won thee!  
And thy white, delicate limbs the earth will press;  
    And oh! my last caress  
Must feel thee cold, for a chill hand is on thee.  
How can I leave my boy, so pillow’d there  
    Upon his clustering hair!’

SHE stood beside the well her God had given  
To gush in that deep wilderness, and bathed  
The forehead of her child until he laugh’d  
In his reviving happiness, and lisp’d  
His infant thought of gladness at the sight  
Of the cool plashing of his mother’s hand.—*Willis.*

## FROM 'THE BRIDAL.'

YOUNG beauty at the altar! Ye may go  
 And rifle earth of all its loveliness,  
 And of all things created hither bring  
 The rosiest and the richest—but, alas!  
 The world is all too poor to rival this!  
 Ye summon nothing from the place of dreams,  
 The orient realm of fancy, that can cope,  
 In all its passionate devotedness,  
 With this chaste, silent picture of the heart!  
 Youth, bud-encircling youth, and purity,  
 Yielding their bloom and fragrance up in tears.

*G. Mellen.*

## MARCO BOZZARIS.

AT midnight, in his guarded tent,  
 The Turk was dreaming of the hour  
 When Greece, her knee in suppliance bent,  
 Should tremble at his power:  
 In dreams through camp and court he bore  
 The trophies of a conqueror;  
 In dreams the song of triumph heard:  
 Then wore his monarch's signet ring;  
 Then pressed that monarch's throne—a king;  
 As wild his thoughts, and gay of wing,  
 As Eden's garden bird.

AT midnight, in the forest shades,  
 BOZZARIS ranged his Suliote band,  
 True as the steel of their tried blades,  
 Heroes in heart and hand.  
 There had the Persian's thousands stood,  
 There had the glad earth drank their blood  
 On Old Plataea's day;  
 And now there breathed that haunted air  
 The sons of sires who conquered there,  
 With arm to strike and soul to dare,  
 As quick, as far as they.

AN hour passed on—the Turk awoke;  
 That bright dream was his last;  
 He woke to hear his sentries shriek,  
 'To arms! they come! the Greek! the Greek!'

He woke—to die midst flame, and smoke,  
 And shout, and groan, and sabre-stroke,  
 And death-shots falling thick and fast  
 As lightnings from the mountain-cloud;  
 And heard, with voice as trumpet loud,  
 BOZZARIS cheer his band:  
 ‘Strike—till the last armed foe expires;  
 Strike—for your altars and your fires;  
 Strike—for the green graves of your sires:  
 God, and your native land!’

THEY fought, like brave men, long and well;  
 They piled that ground with Moslem slain;  
 They conquered—but BOZZARIS fell,  
 Bleeding at every vein.  
 His few surviving comrades saw  
 His smile when rang their proud hurrah,  
 And the red field was won:  
 Then saw in death his eyelids close  
 Calmly, as to a night’s repose,  
 Like flowers at set of sun.—*Halleck.*

#### THE GRAVES OF THE PATRIOTS.

HERE rest the great and good—here they repose  
 After their generous toil. A sacred band,  
 They take their sleep together, while the year  
 Comes with its early flowers to deck their graves.  
 And gathers them again, as Winter frowns.  
 There is no vulgar sepulchre; green sods  
 Are all their monument; and yet it tells  
 A nobler history than pillared piles,  
 Or the eternal pyramids. They need  
 No statute nor inscription to reveal  
 Their greatness. It is round them; and the joy  
 With which their children tread the hallowed ground  
 That hold their venerated bones, the peace  
 That smiles on all they fought for, and the wealth  
 That clothes the land they rescued—these, though mute,  
 As feeling ever is when deepest,—these  
 Are monuments more lasting than the fanes  
 Reared to the kings and demigods of old

TOUCH not the ancient elms, that bend their shade  
 Over their lowly graves; beneath their boughs  
 There is a solemn darkness, even at noon,  
 Suited to such as visit at the shrine  
 Of serious Liberty.

No factious voice  
Called them unto the field of generous fame,  
But the pure consecrated love of home.  
No deeper feeling sways us, when it wakes  
In all its greatness. It has told itself  
To the astonished gaze of awe-struck kings,  
At Marathon, at Bannockburn, and here,  
Where first our patriots sent the invader back  
Broken and cowed. Let these green elms be all  
To tell us where they fought, and where they lie.  
There feelings were all nature, and they need  
No art to make them known. They live in us,  
While we are like them, simple, hardy, bold,  
Worshipping nothing but our own pure hearts  
And the one universal Lord. They need  
No column, pointing to the heaven they sought,  
To tell us of their home. The heart itself,  
Left to its own free purpose, hastens there,  
And there alone reposes. Let these elms  
Bend their protecting shadow o'er their graves,  
And build, with their green roof, the only fane  
Where we may gather on the hallowed day,  
That rose to them in blood, and set in glory.  
Here let us meet, and, while our motionless lips  
Give not a sound, and all around is mute  
In the deep sabbath of a heart too full  
For words or tears,—here let us strew the sod  
With the first flowers of spring, and make to them  
An offering of the plenty Nature gives,  
And they have rendered ours—perpetually.—*Percival.*

#### THE ANTIQUITY OF FREEDOM.

OH FREEDOM! thou art not, as poets dream,  
A fair young girl, with light and delicate limbs,  
And wavy tresses gushing from the cap  
With which the Roman master crowned his slave  
When he took off the gyves. A bearded man,  
Armed to the teeth, art thou; one mailed hand  
Grasps the broad shield, and one the sword; thy brow,  
Glorious in beauty though it be, is scarred  
With tokens of old wars; thy massive limbs  
Are strong with struggling. Power at thee has launched  
His bolts, and with his lightnings smitten thee;  
They could not quench the life thou hast from heaven.



Merciless power has dug thy dungeon deep,  
And his swart armorers, by a thousand fires,  
Have forged thy chain; yet, while he deems thee bound,  
The links are shivered, and the prison walls  
Fall outward; terribly thou springest forth,  
As springs the flame above a burning pile,  
And shoutest to the nations, who return  
Thy shoutings, while the pale oppressor flies.

THY birthright was not given by human hands:  
Thou wert twin-born with man. In pleasant fields,  
While yet our race was few, thou sat'st with him,  
'To tend the quiet flock and watch the stars,  
And teach the reed to utter simple airs.  
Thou by his side, amid the tangled wood,  
Didst war upon the panther and the wolf,  
His only foes; and thou with him didst draw  
The earliest furrows on the mountain side,  
Soft with the deluge. Tyranny himself,  
Thy enemy, although of reverend look,  
Hoary with many years, and far obeyed,  
Is later born than thou; and as he meets  
The grave defiance of thine elder eye,  
The usurper trembles in his fastnesses.

THOU shalt wax stronger with the lapse of years,  
But he shall fade into a feebler age;  
Feebler, yet subtler. He shall weave his snares,  
And spring them on thy careless steps, and clap  
His withered hands, and from their ambush call  
His hordes to fall upon thee. He shall send  
Quaint maskers, wearing fair and gallant forms,  
To catch thy gaze, and uttering graceful words  
To charm thy ear; while his sly imps, by stealth,  
Twine round thee threads of steel, light thread on thread  
That grow to fetters; or bind down thy arms  
With chains concealed in chaplets. Oh! not yet  
Mayst thou unbrace thy corslet, nor lay by  
Thy sword; nor yet, O Freedom! close thy lids  
In slumber; for thine enemy never sleeps,  
And thou must watch and combat till the day  
Of the new earth and heaven.

